

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

IN THE NEWS



Capitol N'ville Preps Garth Box, Will Delete Catalog
PAGE 6

APRIL 11, 1998



Warner Bros.
Quest
FOR
Camelot
MUSIC FROM THE MOTION PICTURE

FEATURING:
NEW RECORDINGS BY:

LeAnn Rimes
Steve Perry
The Corrs
Bryan White
& More

IN STORES MAY 5

COURTESY OF JAR
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EMD Absorbs E-Prop; Links With Caroline

■ BY ED CHRISTMAN

EMD
EMI MUSIC INTERNATIONAL

NEW YORK—Ten months after EMI Music's U.S. operations underwent a restructuring, Ken Berry, who was president and CEO of EMI Recorded Music during that shake-up, is moving to further fine-tune operations.

On March 29, Berry merged the year-old EMI-Capitol Entertainment. (*Continued on page 102*)

Capitol Nashville Paying Radio To Back-Announce

■ BY CHET FLIPPO

NASHVILLE—Saying that this is what country radio needs and what country music needs, Capitol Nashville president/CEO Pat Quigley is making a major investment in back-announcing singles on radio.

In what he termed a "huge commitment" to CBS Radio, Quigley is buying 10-second spots on CBS country stations to back-announce singles from select Capitol Nashville projects. The initial campaign begins April 20 and runs through Christmas. Total cost: approximately a half-million dollars. (*Billboard* Bulletin, April 2.)

(*Continued on page 109*)

LATIN MUSIC QUARTERLY
FOLLOWS PAGE 56

George Martin
IN MY LIFE
THE BILLBOARD TRIBUTE

PAGE 29

\$5.95 US \$6.95 CANADA
15 >
074808025521

COUNTRY MUSIC VETERANS SEEK PLACE ON RADIO DIAL

Cash Ad Stirs It Up

■ BY CHUCK TAYLOR

NEW YORK—While the country oldies radio format has massive reach



CASH



HAGGARD



KRACK 95.5 FM

across much of the U.S.—thanks to 24-hour syndicated broadcasts and its presence on the satellite service DirectTV (see story, this page)—many

(*Continued on page 102*)

And thanks to local country gold outlet KRAK, be it able to turn in for a steady fix of all his favorites, from the 1950s through the '80s.

(*Continued on page 102*)

Virgin's Kravitz Crafts Appealing Musical Blend

■ BY LARRY FLICK

NEW YORK—With "5," Lenny Kravitz's first Virgin collection in three years, he has found a comfortable niche between the old-school rock/soul tone of his previous recordings and the futuristic electronic sound currently dominating the pop market. It's a musical blend that already has retail and radio salivating in anticipation of the album's worldwide release May 12.

The result of an eight-month recording marathon in New York and the Bahamas, during which Kravitz played many of the instruments himself, "5" starts from guitar-driven

tones like the anthemic "Live" into loop-inferno dance/hip-hop jams like "Black Velvet" with notable ease. "Making this album, I felt like a kid with a box of crayons," he says. "And I used all the colors."

With such a wide variety of concepts and sounds in his music, Virgin was left with the difficult assignment of riches—which initially made selecting a lead single tricky.

"At one point, we were considering up to six different cuts," says Nancy Berry, vice chairman of Virgin America/Virgin Worldwide. "It was a marvelous dilemma to be faced with."

The label eventually settled on "If" (*Continued on page 102*)

MUSIC FROM THE MOTION PICTURE
SLIDING DOORS

©1998 NEF

Source: Blue Note/Atlantic/Sony Music

Soundtrack Album Available April 14

The Miramax/Promotional Movie "Sliding Doors" Opens April 24

BLAIR
"HAVE FUN, GO MAD"

Source: Blue Note/Atlantic/Sony Music

Soundtrack Album Available April 14

The Miramax/Promotional Movie "Blair" Opens April 24

U.K.'s Warner, Sony To Form Distribution Co.

■ BY MARK SOLOMONS

LONDON—The U.K. affiliates of Warner Music and Sony Music have agreed to create a joint-venture distribution company, in a move regarded as evidence of the



ongoing pressure to contain costs and improve efficiency in a slow-growth market.

By one estimate, the plan promises to save the two companies

(*Continued on page 102*)

MUSIC TO MY EARS



Song Of Freedom: Paul Robeson & The Power Of The Individual

PAGE 3

AQUA
"TURN BACK TIME"
Also included On The Multi-Platinum Album AQUARIUS

ACHIEVEMENT

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for the *5th* consecutive
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401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-6610-6611-6612-6613-6614-6615-6616-6617-6618-6619-6620-6621-6622-6623-6624-6625-6626-6627-6628-6629-6630-6631-6632-6633-6634-6635-6636-6637-6638-6639-6640-6641-6642-6643-6644-6645-6646-6647-6648-6649-6650-6651-6652-6653-6654-6655-6656-6657-6658-6659-6660-6661-6662-6663-6664-6665-6666-6667-6668-6669-66610-66611-66612-66613-66614-66615-66616-66617-66618-66619-66620-66621-66622-66623-66624-66625-66626-66627-66628-66629-66630-66631-66632-66633-66634-66635-66636-66637-66638-66639-66640-66641-66642-66643-66644-66645-66646-66647-66648-66649-66650-66651-66652-66653-66654-66655-66656-66657-66658-66659-66660-66661-66662-66663-66664-66665-66666-66667-66668-66669-666610-666611-666612-666613-666614-666615-666616-666617-666618-666619-666620-666621-666622-666623-666624-666625-666626-666627-666628-666629-666630-666631-666632-666633-666634-666635-666636-666637-666638-666639-666640-666641-666642-666643-666644-666645-666646-666647-666648-666649-666650-666651-666652-666653-666654-666655-666656-666657-666658-666659-666660-666661-666662-666663-666664-666665-666666-666667-666668-666669-6666610-6666611-6666612-6666613-6666614-6666615-6666616-6666617-6666618-6666619-6666620-6666621-6666622-6666623-6666624-6666625-6666626-6666627-6666628-6666629-6666630-6666631-6666632-6666633-6666634-6666635-6666636-6666637-6666638-6666639-6666640-6666641-6666642-6666643-6666644-6666645-6666646-6666647-6666648-6666649-66666460-66666461-66666462-66666463-66666464-66666465-66666466-66666467-66666468-66666469-666664610-666664611-666664612-666664613-666664614-666664615-666664616-666664617-666664618-666664619-6666646110-6666646111-6666646112-6666646113-6666646114-6666646115-6666646116-6666646117-6666646118-6666646119-66666461110-66666461111-66666461112-66666461113-66666461114-66666461115-66666461116-66666461117-66666461118-66666461119-666664611110-666664611111-666664611112-666664611113-666664611114-666664611115-666664611116-666664611117-666664611118-666664611119-6666646111110-6666646111111-6666646111112-6666646111113-6666646111114-6666646111115-6666646111116-6666646111117-6666646111118-6666646111119-66666461111110-66666461111111-66666461111112-66666461111113-66666461111114-66666461111115-66666461111116-66666461111117-66666461111118-66666461111119-666664611111110-666664611111111-666664611111112-666664611111113-666664611111114-666664611111115-666664611111116-666664611111117-666664611111118-666664611111119-6666646111111110-6666646111111111-6666646111111112-6666646111111113-6666646111111114-6666646111111115-6666646111111116-6666646111111117-6666646111111118-6666646111111119-66666461111111110-66666461111111111-66666461111111112-66666461111111113-66666461111111114-66666461111111115-66666461111111116-66666461111111117-66666461111111118-66666461111111119-666664611111111110-666664611111111111-666664611111111112-666664611111111113-666664611111111114-666664611111111115-666664611111111116-666664611111111117-666664611111111118-666664611111111119-6666646111111111110-6666646111111111111-6666646111111111112-6666646111111111113-6666646111111111114-6666646111111111115-6666646111111111116-6666646111111111117-6666646111111111118-6666646111111111119-66666461111111111110-66666461111111111111-66666461111111111112-66666461111111111113-66666461111111111114-66666461111111111115-66666461111111111116-66666461111111111117-66666461111111111118-66666461111111111119-666664611111111111110-666664611111111111111-666664611111111111112-666664611111111111113-666664611111111111114-666664611111111111115-666664611111111111116-666664611111111111117-666664611111111111118-666664611111111111119-6666646111111111111110-6666646111111111111111-6666646111111111111112-6666646111111111111113-6666646111111111111114-6666646111111111111115-6666646111111111111116-6666646111111111111117-6666646111111111111118-6666646111111111111119-66666461111111111111110-66666461111111111111111-66666461111111111111112-66666461111111111111113-66666461111111111111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No. 1 IN BILLBOARD

VOLUME 110 • NO. 15

• THE BILLBOARD 200 •	106
▲ TRINACIA • SOUNDTRACK • SOUL CLASSICAL	
BILLIES	63
• TROUBLE	
• KENNY WATKINS • BILLY BOOMER • BILBOURNE	
CONTEMPORARY CHRISTIAN	62
• YOU LIGHT UP MY LIFE • HARMONICA SONGS	
LEANN RIMES • CURE	
COUNTRY	60
• COME ON OVER • SHANIA TWAIN • MERLOT	
GOSPEL	61
• EVERLASTING LOVE • CECILE BRUNN • POWER	
HEATSEEKERS	20
• FEELING STRANGELY FINE • SEMIOTIC • MIA	
KID AUDIO	79
• BANJOPODZEN • NEARME STREET APPRENTICES • LION NICHOLS	
THE BILLBOARD LATIN 50	66
• VUELVE • RICK MARTIN • SOY 2000	
POP CATALOG	75
• GRACE • SOUNDTRACK • POSITION	
R&B	25
• THE VILLAGE • CAPADONNA • SAUNDRA SHAY • ERIC STREET	
REGGAE	63
• MANY MODES OF MOSS • REGGAE MAN • YP	
WORLD MUSIC	63
• THE BOOK OF SECRETS • LORENZA INGENHART • OMARIAH HOOD	
THE HOT 100 •	106
• ALL MY LIFE • BHO • JOQUA • MIA	
ADULT CONTEMPORARY	95
• TILLY MARCY DEEPY • SAVAGE GARDEN • COLUMBA	
ADULT TOP 40	75
• 3AM • MATCHBOX 20 • USA	
country	58
• PERFECT LOVE • TRENT REZNOR • MIA HANAFORD	
DANCE / CLUB PLAY	28
• MI LEAVIN' • USA STANDPIPE • AREA	
DANCE / MAXI-SINGLES SALES	28
• GET AT ME DOO • ZMBI (FEATURING SHEER OF THE LOG) • DIP JAH	
LATIN	65
• NO SE QUITAR • ALVARO ROMERO • SONY DISCO	
R&B	23
• ALL MY LIFE • BHO • JOQUA • MIA	
RAP	24
• ROMEO AND JULIET • DRU HOOKUP	
ROCK / MAINSTREAM ROCK TRACKS	97
• WITHOUT YOU • VAN HALEN • WARREN BEATTIE	
ROCK / MODERN ROCK TRACKS	97
• THE SELF • PASTTONE • HOLLYWOOD	
* TOP VIDEO SALES *	82
• AUSTIN POWERS • NEW LINE HOME VIDEO	
HEALTH & FITNESS	84
• OPRAH: MAKE THE CONNECTION • SONY VERDUE HOME VIDEO	
music videos / sales	84
• ENDLESS LOVE IN REVERSE • SPICE GIRLS • URBAN MUSIC	
RECREATIONAL SPORTS	84
• DENVER BRONCOS SUPER BOWL XXXII CHAMPIONS	
• POKERAMA VIDEOS	
RENTALS	82
• THE DEVIL'S ADVOCATE • WARNER HOME VIDEO	

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL	
• MAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS	
CLASSICAL CROSSOVER	
• TIME TO SAY GOODBYE • DAVID COHEN	
SARAH BRIGHTMAN & LONDON SYMPHONY ORCH. • NEMO (DECCA)	
JAZZ	
• LOVE SCENES • DIANNA KRALL • IMPULSE!	
JAZZ / CONTEMPORARY	
• AVANT-G GREATEST HITS • BENNY G • ARIOLA	
NEW AGE	
• TRIBUTE • PARRY • VIRGIN	

THIS WEEK THIS WEEK THIS WEEK **Billboard** THIS WEEK THIS WEEK THIS WEEK**Top Of The News**

6 Manufacturing to cease for Goth Broth catalog to make room for new six-disc boxed set

Arists & Music

10 Executive Turntable: Piero Girometti named senior VP of marketing of Virgin.

14 Soul Asylum releases third album, "Candy From A Stranger," amid heavy expectations.

14 The Beach TV strikes a chord with "Live By Request."

18 **Reunions:** Alton Brothers Band grosses \$1,943,685 at New York's Beacon Theatre.

19 **Soundtracks and Filmescore:** Film music po-beat between group Soundtrack Music Association opens doors in L.A.

20 **Popular Uprisings:** Las Vegas hosts music fest from Emerging Artists & Talent in Music



VANESSA BELL ARMSTRONG: P. 81

26 **Desire Trax:** Womad's second album, "Program Yourself," blurs genre boundaries.

55 **Studio Action:** Producer John Penni explores liberating studio techniques.

64 **Songwriters & Publishers:** Music Publishers' Assn. of Sarah Feuer claims to raise profile of U.K. music publishers.

57 **Country:** Tracy Byrd appeals to lovers of outdoors on new MCAs release.

61 **In The Spirit:** Vanessa Bell Armstrong's latest release, due April 28, is a family affair.

62 **Higher Ground:** More layoffs may signal the end for Wamm-Affiliate.

62 **Classical/Cinema Score:** Steve Epstein is expert of both classical and jazz production.

64 **Jazz/Blues Notes:** Tenor sax sideman Mark Turner makes solid debut.

65 **Latin Notes:** Music showcases its odd flavor to Billboard's Latin Music Conference.



MYND: P. 16

21 **R&B:** Mynd's debut should benefit from Dru Hill hookups.

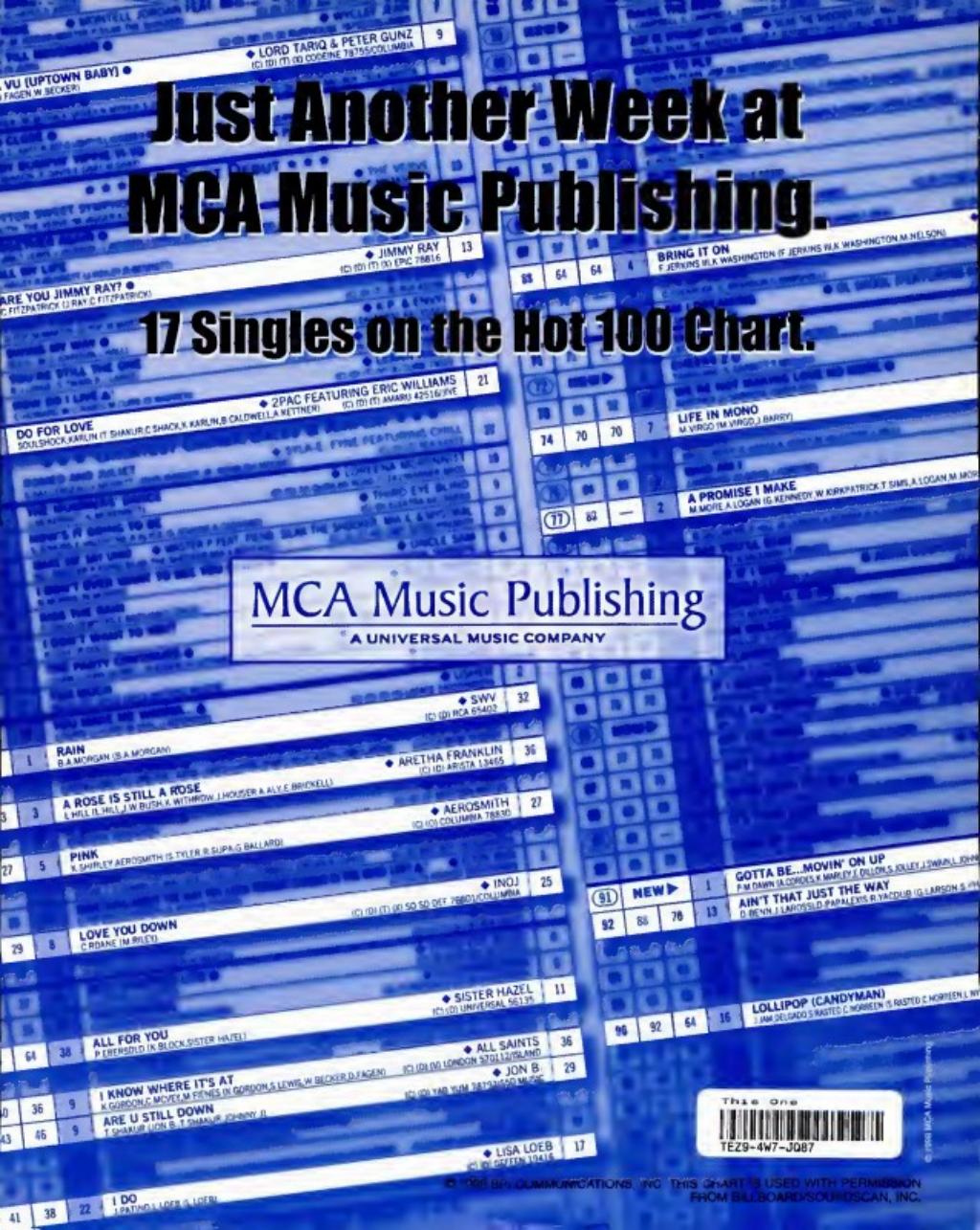
24 **The Rhythm Section:** Arlo's Franklin's "A Rose Is Still A Rose," debuts at No. 7 on Top R&B Albums.

Just Another Week at MCA Music Publishing.

17 Singles on the Hot 100 Chart.

MCA Music Publishing

A UNIVERSAL MUSIC COMPANY



This One



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Lyrics Are Focus Of 'Hammer' Auction

■ BY PAUL SEXTON

LONDON—Prodigy has donated the lyrics of "Firestarter," written across an electric heater, Chris De Burgh has delivered words from "The Lady In Red," on a red dress, and Jimmy Webb has penned lyrics from "MacArthur Park," on, yes, a cakewalk.

Music and charity have gone together for so long that novel ideas are rare. But a new U.K. initiative, "Hits Under The Hammer," has developed an unusual approach—and attracted the backing of the British government and arts funds by taking songwriters to the auction house.

This is an initiative by several leading U.K. music industry figures to benefit Nordoff-Robbins Music Therapy and sister charity Nordoff-Robbins Music Therapy, then I'll go there whenever they need me."

The campaign has had an anonymous donation of an unprinted Jimi Hendrix lyric sheet, which was sold at a Bonhams auction in February for just under \$30,000. Also "under the hammer" later this year

(Continued on page 109)



by's. The results are contributions like those noted above.

Of his, Prodigy's Liam Howlett says, "I thought it'd be amusing to put the lyrics on something like that, rather than just doing it on a guitar or whatever. I was just trying to be hit original." "Hits Under The Hammer" is a good cause, and it does raise money for a justifiable cause."

Phil Collins, who is donating his lyrics to Genesis' 1985 hit "Invisible Touch," adds, "I'm like a squirrel; I keep everything. Lyrics that I've written, collected, and so on. If they're going to do this, then I think I can help organizations like Nordoff-Robbins Music Therapy, then I'll go there whenever they need me."

The campaign has had an anonymous donation of an unprinted Jimi Hendrix lyric sheet, which was sold at a Bonhams auction in February for just under \$30,000. Also "under the hammer" later this year

(Continued on page 109)

Garth Catalog To Be Pulled For Box Retailers Unhappy With Capitol's Plan

This story was prepared by *Den Jeffreys*, *Markie Newman*, and *Ed Christman* in New York and *Deborah Evans Price* in Nashville.

NEW YORK—Capitol Nashville will cease to manufacture Garth Brooks' first six albums on May 1 in order to encourage the sale of a new six-CD boxed set of three titles. Music specialty retailers are not happy with the decision.

Although the collection, called "The Limited Series," is expected to be

priced attractively, with an estimated wholesale cost of about \$80, many merchants fear that there is still life in a back catalog that can fetch more than \$100 at retail if the albums are sold separately.

They are also upset that the label has not designated a minimum advertised price (MAP) for the set, which could mean a free-for-all at retail, with the box selling anywhere from \$25 as a loss leader to more than \$90 by accounts trying to maintain or boost gross profit margins.

Initially, the boxed set's list price equivalent was said to be \$68, which would provide a 50% gross margin, but the label has since decided to discount any suggested list price.

Capitol Nashville president Pat Quigley argues that the boxed set, which will be released May 5, represents a good value for the many fans who own older Brooks albums on cassette and CD. "It's a great value for people who have the last titles. And Brooks deserves a deal as a retail-friendly alternative to the low-price record club offers that retailers say deprive them of sales."

The label is treating the box as a limited-edition release, pressing just 2 million units, which it believes will sell well enough in the first month to make it profitable. It will be available in stores on the anniversary of the original release date.

The unavailability of the catalog is not expected to be a problem for retailers this year at least, because they have the albums in their inventory or will increase reorders before the May 1 cutoff. But as one top retail executive says, "Pretty soon all you can sell customarily is an expensive boxed set, a \$35

(Continued on page 109)

Two WIPO Treaties Moving Closer To U.S. Ratification

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. ratification of two international World Intellectual Property Organization (WIPO) treaties moved a significant step closer to reality with the House Judiciary Committee's passage of enabling legislation. The Senate version of the WIPO implementation bill now moves to the House floor for further tinkering later this spring.

Under U.S. law, enabling legislation signals to Congress that a majority of its members approve the treaties, thereby opening the gateway for Senate ratification. The Senate is the governmental body that ratifies international treaties.

The Clinton administration has placed a high priority on passage of the WIPO treaties, which grant U.S. copyright holders greater protection in the digital age and will bring the U.S. in line with other WIPO trade partners. Approximately 30 countries are ex-

pected to become WIPO signatories.

Lawmakers and representatives of copyright industry groups say that the Senate Judiciary Committee will take action on nearly identical enabling legislation as early as April 24, raising hopes that Senate ratification of WIPO could come before summer.

A procedural amendment block on the road to ratification was removed as House lawmakers folded a controversial bill on online copyright-infringement laws.

Accused Copyright Infringers Now Entitled To Jury Trials: Page 105

bill, H.R. 3209, into the WIPO treaty implementation bill, H.R. 2281.

The bill also includes a series of intensive, months-long negotiations between content-provider organizations such as the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America and Internet and network access groups (Continued on page 109)

MGM Licenses Titles For The Divx System

■ BY SETH GOLDSTEIN

NEW YORK—Striking closer to the core of DVD's constituency, Digital Video Express will have several MGM titles, including the latest James Bond feature, "Tomorrow Never Dies," as part of the DivX software package being rolled out for use in two introductory markets next month.

The MGM title is distributed on DVD by Warner Home Video, a big fan of the 5-inch disc and an equally big opponent of the DivX derivative, limited-plus-alternative. MGM is the fifth studio to license its movies to Digital Video Express and the first since 20th Century Fox did so on earlier this century (UPI, Feb. 26).

Disney, Universal, Paramount, and DreamWorks came to terms in late 1997 in return for payments that eventually could approach \$20 million each. Of the majors, only Warner and Columbia TriStar Home Video haven't committed to DivX. Both have close ties to manufacturers: Sony owns Columbia, and Warner and Toshiba helped create the DivX format and have remained tight since.

Despite those studios' absence, Digital Video Express subsidiary Dixy Entertainment will have no trouble delivering about 300 titles for the May launch in San Francisco and Richmond, Va. Richmond is corporate headquarters for Century City Studios, which has a minority ownership interest in Dixy. Century City, Cirque du Soleil, and "Gardens of Guy" are the only chains ready to carry DivX hardware and discs.

The introduction will be modest. However, Warner won't let it pass unnoticed, according to trade sources who indicate the studio plans a DVD ad blitz blanketing both cities.

Dixy Entertainment president Paul (Continued on page 109)

Zombie Taps Into Surf Music With Indie Label

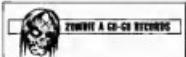
■ BY CRAIG ROSEN

LOS ANGELES—Rob Zombie, leader of the metal band White Zombie, has had the urge to start his own label until he caught his friend's hand the Ghastly Ones in October 1996 at the notorious downtown L.A. dive Al's Bar.

"It was really the most fun that I had at a show in a long, long time," Zombie says. "It was just in this tiny little bar. There were maybe 10 people there, but

I just got the inspiration, 'Hey, I'll put out your record.' That grew into putting out a record and trying to build a whole label."

On June 2, *Zombie A Go-Go*, which



grew out of that spontaneous meeting, will officially bow with the release of the Ghastly Ones' *A-Haunting We Will Go-Go* and the *Boneshaker*'s "Head Shrinkin' Fun." Both bands specialize in neo-surf music with a punk attitude.

Although the label, which is owned by Zombie, issued a Ghastly One 7-inch single independently last year, both albums, as well as future Zombie A-Go-Go releases, will be distributed and marketed by Geffen Records. "It's kind of a cool deal in that we have independent distribution," Zombie says, "which is the best of both worlds."

The artist went to the label with *Zombie A-Go-Go* out of courtesy, since White Zombie records for Geffen and he has a solo album coming in late summer on DGC. "I've got a good relationship with the people there," *Zombie* (Continued on page 109)

Piracy War Shifts In SE Asia New Laws In HK; Crackdown In China

■ BY GEOFF BURPEE

HONG KONG—Tough, new anti-piracy legislation was due to be passed April 3 before Hong Kong's provisional government and take effect within two months. Concurrently, the Chinese authorities on the mainland are successfully cracking down on illegal pirates; there, one diplomatic source says they have closed 50 CD plants during the first quarter of 1997 (UPI, March 19).

That's the good news. The bad news is that the pirates—often linked to organized crime syndicates—are proving to be frighteningly mobile, as in the past. "There is," says Universal Music Asia senior VP Peter Bond, "a feeling of frustration in China that, having made an effort to crack down on piracy, these guys just move their factories off-shore."

Nevertheless, the International Federation of the Phonographic Industry (IFPI) is welcoming Hong Kong's latest copyright-protection statutes, the result of intense lobbying efforts by the local music industry. The Prevention of Copyright Piracy Ordinance, when implemented, will introduce the ter-

ritory for the first time:

- A system of registration for CD plants;
- Compulsory licensing of optical disc manufacturers;
- Manufacture of the manufacturing Source Identification Code;

• Search and seizure powers of products and equipment for Hong Kong customs.

It becomes a criminal offense to manufacture, import, distribute or possess pirated recordings; a licensee offenders will incur a maximum penalty of \$500,000 HK (\$60,000) fine or two years' imprisonment.

Hong Kong customs officers will also be able to search premises at will and seize equipment. The onus for maintaining records of orders will fall on the manufacturer, distributor, or importer themselves. Customs will be required to respond to a manufacturer's SII identification. Authorities will give the industry a three-month grace period to apply for the \$5,000 HK (\$700) license, each good for three years.

The reason we pushed out this bill," says IFPI Asia regional director J.C. (Continued on page 109)

MCA, Arista Join Forces As McEntire And Brooks & Dunn Make Historic Joint Single

■ BY CHET FLIPPO

NASHVILLE—In the first such venture of its kind, two major country labels and two of their respective superstars are joining forces on a music and video project.

MCA Nashville's Reba McEntire and Arista/Nashville's Brooks & Dunn have recorded a duet of the song "If You See Him/If You See Her," written by Terry McBride, Tom Lee James, and Jennifer Kimball. The single,

which goes to radio April 20, will also appear on separate albums by McEntire and Brooks & Dunn, and on a Reba/Brooks & Dunn CD. Both labels are cooperating on a joint video. The single will also be produced as a 7-inch vinyl format for jukebox play.

The labels are joining forces in promoting and publicizing the single and promoting, publicizing, and marketing each act's forthcoming album as well as their joint tour, which begins July 15 and runs the rest of 1998.

Arista/Nashville president Tim Drury and MCA Nashville president Tom Brown co-produced the single.

"We had a great opportunity, we're friends, and I had fun doing it," says Brown. "To spread things around, we recorded in Reba's studio with Brooks & Dunn's rhythm section. There are a lot of little prizes hidden in that production."

Drury, for whom this project marks a return to producing, says there were

(Continued on page 109)

Arista/Nashville's "If You See Him/If You See Her" will officially bow with the release of the Ghastly Ones' *A-Haunting We Will Go-Go* and the *Boneshaker*'s "Head Shrinkin' Fun." Both bands specialize in neo-surf music with a punk attitude.

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(Continued on page 109)



"Life has humbled me, but I know I am not a man-child anymore;
I am a man and it's time for me to start imparting information rather than
extracting. It's time for me to put it back."

(As told to Patricia Myers of Jazztimes)

George, you left us too soon.

George Howard
September 15, 1956-March 22, 1998



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NASHVILLE MUSIC PUBLISHING

Issue Date: May 23 • Ad Close: April 28
Contact: Lee Ann Photoglo - 615-321-4294



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Contact: Lezlie Stein - 213-525-2329



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Contact: Gene Smith - 212-536-5001



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Contact: Pat Rod Jennings - 212-536-5136



BLUES

Issue Date: May 2 • Ad Close: April 7
Contact: Kara Dioguardi - 212-536-5008



PUTUMAYO 5TH ANNIVERSARY

Issue Date: May 2 • Ad Close: April 7
Contact: Adam Waldman - 212-536-5172



1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 10
Contact: Dan Dodd - 213-525-2299

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Christian Books, CDs Grow Closer Retailers Exploit Joint Releases By Acts

NASHVILLE—Books and music have always enjoyed a symbiotic relationship in the Christian retail market. After all, the Christian retail marketplace is referred to as the CBA, or the Christian Booksellers Assn., the network of booksellers that also offer Christian music and gifts.

This spring, that relationship will be complicated, as artists as Ward, Benison, and Sparrow release books and albums simultaneously, offering their labels numerous cross-promotional opportunities and retailers a chance to make two sales to the same customer. The projects also help build an artist's marketing library, while the acts themselves get a chance to stretch beyond the bounds of a three-minute song (see story, page 10).

4HIM's Benson album "Obvious" is set for release Tuesday (7), the same day that Howard Publishing releases "The Basics Of Life," a devotional book written by the group's four members. Christian Hard Rocker Parson, Kirk Stutter, and Anti-Christian takes that title from their 1992 album. Howard Publishing released on March 3 Wayne Watson's devotional book, "The Way Home," in conjunction with his Word album of the same name.

"Twila Paris" new Sparrow album, "Pervenial: Songs For The Seasons Of Life," was released March 24 alongside "Spiritual Meditations For The Seasons Of Life," issued by Zondervan Publishing.

Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemontone chain, says these dual releases create unique opportunities, if properly marketed.

"This is a trend that has been coming on for quite an extended period of time," says Starnes. "Do we feel it's going to help sell the music product? I

think it will, if we as retailers identify that a product can be sold to the audience." If consumers are just put an artist's devotional book in the devotional section, it's not going to do very well, and it's not going to be able to help

in our music departments," he says. "I estimate 35 or 40 books by artists out there."

To let music consumers know their favorite artist has a book available, labels have several strategies.

"The marketing plan between Sparrow and Zondervan has been an integral one on many levels," says Ann Hardie, VP of artist development (U.S.) for Sparrow Communications Group. "The recording is featured on the book jacket, and Sparrow and Zondervan also joined forces on the retail level to design integrated [point-of-purchase] displays that include a floor display designed to hold the recording as well as the book. The front covers feature the recording on one side and the book on the other. The book is mentioned in all advertising for

(Continued on page 101)



PARIS



WARD



BENISON

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(Continued on page 101)

Atlantic's Montgomery Aims To 'Leave A Mark'

■ BY DEBORAH EVANS PRICE

NASHVILLE—When John Michael Montgomery took the stage during the recent Country Radio Seminar's New Faces show, he had more on his mind than introducing new songs from his May 5 Atlantic album, "Leave A Mark."

"That show, bottom line, was to show I can sing," says Montgomery, referring to queries that have plagued him since he underwent surgery in 1996 to take care of a swollen gland in his throat that had been causing vocal problems for two years.

"I had to take a break off in 1996 to recuperate, and now I'm back to where I was years ago," Montgomery says. "That's the point I wanted to get across—after two years, my voice is 95% back. I'm not

a joke as a singer. I can do songs that require a lot of range."

Montgomery admits he's been a little chafed by people asking what producer CeCe Peniston has been doing to his vocals on recent hits like

"How Was I To Know" and "Angel In My Eyes." He acknowledges Peniston's production prowess, but says, "It almost sounds bad. I didn't go my throat cut on nothing. On this new album, I sang every note I wanted to sing without pain and without pitch problems."

The new album also marks the first time Montgomery has co-produced something. "I'm not afraid to be liked," he says. "I think it's the most unique album I've ever done."

The first single from "Leave A Mark," "Love Working On You," is

(Continued on page 59)

Verve's John Scofield Finds A New Groove

■ BY BRADLEY BAMBARGER

NEW YORK—Guitarist John Scofield certainly knows a thing or two about high-level aesthetics, as evidenced by such funky Blue Note discs as "Hand Jive" and an early-'70s batch of tracks with Miles Davis. But his sure-sharp rhythmic sense and flair for the indefinable hook have met perhaps their best material yet in the new-generation groove of Medeski, Martin & Wood.

Scofield's album "A Go Go"—out Tuesday (7) on Verve—features him in a soulful summit with MMW, an outfit of organ, drums, and bass that has done much to bring the thrill of improvised music to a young audience by dint of tireless touring and such hit soundtracks for the urban jungle as "Shack-Man" at Gramavision (Billboard, Oct. 5, 1996).

With "A Go Go" times like the title track, "Shack-Man," and "Hotter Than Hell," Scofield has tapped the time-honored pool of R&B vamps and roadhouse leeks and then twisted them volte-face. And writhing like a snake on a summer sidewalk, Scofield's soles are just as unpredictable as his writing. As for the interplay with MMW—Hammond ace John Medeski, drummer Billy Martin, and bassist Chris Wood—it's fraternal,

just as Scofield expected.

"As soon as I heard 'Shack-Man,' I was so knocked out—it was like, 'I wonder if they need a guitar player?'" Scofield recalls. "Listening to the



MEDESKI, MARTIN & WOOD

record, I immediately felt a real kinship with the rhythms MMW played, the way they approached funk with a

jazz attitude. And it was the same thing working with them. Right from the first note, it was a joy."

Medeski returns the compliment. "Everything about making the record with John was fun—the thing had a life of its own," he says. "The way the feel/rhythm is very elastic, and we relate that way. It's interesting playing jazz with other types of groove, and that's what MMW is all about."

Some cynics may snipe about how Scofield, a 46-year-old veteran, is hooking up with MMW to cash in on the band's youthful appeal. There's no denying the easy pull the guitarist will have with the college crowd due to his MMW connection, but "A Go Go" actually complements a groovy Scofield triptych begun with the old-school tones of

(Continued on page 109)

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RIAA Certs Show Power Of 'Titanic'

God's Property Also Reaches Milestone

LOS ANGELES—No icebergs loomed in the path of the "Titanic" soundtrack's sales progress in March. The Soundtrack album, which originally gauged at certified sales of 9 million, according to monthly figures from the Recording Industry Assn. of America (RIAA).

The new tally for "Titanic" brings the album to No. 6 on the list of the best-selling soundtracks of all time. It trails "The Bodyguard" (16 million), "The Empire Strikes Back" (14 million), "Star Wars" (13 million), "Saturday Night Fever" (11 million), "Dirty Dancing" (11 million), and "The Lion King" (10 million).

Celine Dion—who continues to be the beneficiary of consumer interest, thanks to the inclusion of her hit "My Heart Will Go On" on "Titanic"—saw her latest 558 Music/Epic album, "Let's Talk About Love," soar past 7 million certified sales in March.

"God's Property" by God's Property From Kirk Franklin's Nu Nation



GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION

reached a unique milestone: With its certification for sales of 2 million, the rousing, funk-infused gospel album became the first by a gospel or inspirational artist to attain multi-platinum status. (The gospel soundtrack to the Whitney Houston vehicle "The Preacher's Wife" has also sold 2 million units.)

Artists notching their first platinum albums in March included

recent multiple-Grammy winner Sharon Colvin (Columbia), modern rock newcomers Marcy Playground (Capitol) and Creed (Wind-Up), rapper Silkk The Shocker (No Limit/Priority), Celtic performer Loreen McKennitt (Quinlan Road/Warner Bros.), and R&B balladeer Joe (Jive).

Gold album first-timers included McKennitt, Silkk The Shocker, pop punkers Bad Religion (Atlantic), R&B unit MJO (Suave House/Relativity), modern rock hand Out Lady Peace (Columbia), alternative rock goddess Lila Phair (Matador), country vocalist Lita McCane (Elektra), and singer Young Blood (No Limit/Priority).

Lataan Rimes earned another notch in her sales belt: The teenage country star's titleless ballad "How Do I Live" was certified for sales of 3 million, making the singer only the second female artist with a single to reach that level or above. Houston, whose "I Will Always Love You" is certified at 4 million, also achieved that feat.

A complete listing of RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Various artists, soundtrack, "Titanic," Sony Classical, 8 million.

The Eagles, "Hell Freezes Over," Geffen, 7 million.

Celine Dion, "Let's Talk About Love," 558 Music/Epic, 7 million.

(Continued on page 16)



Been Around The World. Sarah McLachlan is this year's winner of the Billboard Award for International Creative Achievement, an annual award honoring an artist who, through yearlong career achievements, brings positive attention to Canada. In the past year, McLachlan has won two Grammy Awards, founded the Lilith Fair tour, and received international accolades for her album "Surfacing." Shown are McLachlan and Billboard contributor Larry LeBlanc.

E X E C U T I V E T U R N T A B L E



vice director of A&R administration, and Jana Fleishman director of press and artist development. They were, respectively, senior director of national publicity at EMI Records, assistant controller at Elektra, manager of A&R administration at Elektra, and director of publicity at Nook Trybe/Virgin Recs.

Arista Records appoints Adam Sexton VP of product management in New York and Cybelle Paragamont manager of West Coast publicity in Los Angeles. They were, respectively, VP of marketing and international at EMI Records and a product manager at Elektra.

Elektra Records in New York names Maureen Crankley VP of press and artist development, Rob Katz controller, Yaneley Arty asso-

ciate director of A&R administration, and Jana Fleishman director of sales and field marketing. He was senior director of sales at Red Ant Records.

MCA Records in Universal City, Calif., names Steve Corbin senior VP of operations, R&B music, and promotes Larry Jacobsen to VP of administration. They were, respectively, executive VP/GenM at Motown Records and senior director of record operations.

Atlantic Records in New York promotes Julie Lareeca to senior director of finance, Marci Konner to associate director of artist tour

OKEH's 'Keb' Mo' Scores With Blues-Pop Approach

■ BY CHRIS MORRIS

LOS ANGELES—In a historical first, a blues artist can be said to rule Billboard's Top Blues Albums chart, it is Keb' Mo'.

This issue, the singer/guitarist's 1996 Okeh/Epic album, "Just Like You," stands on the chart at No. 13, in the 33rd week of its run there. Since 1991, Keb' Mo' has never been absent from the chart during the course of its existence. His previous release—his eponymous 1994 debut—bowed on Top Blues Albums the week it was initiated in September 1995; it enjoyed a 72-week stay, peaking at No. 4. For 28 weeks,

both albums were on the chart simultaneously.

Though "Just Like You" logged 100 weeks on the chart, it didn't do so at No. 197 in July 1996; the album's consistent sales have turned into a bounty. According to SoundScan, the set has sold 201,000 units to date. "Keb' Mo'" has sold 220,000 units.

Keb' Mo' has won his share of critical accolades: "Just Like You" won a 1997 Grammy Award best contemporary blues album, and the musician was named acoustic blues artist of the year at the 1997 W.C. Handy Awards.

Those who have been intimately involved with the development of the young bluesman's career ascribe his success to the pop-conscious way in which Keb' Mo'—L.A.-bred singer-songwriter Kevin Moore—presents

(Continued on page 16)

Jacksons Working On New MJJ Set

■ BY ANITA M. SAMUELS

and we're all excited."

The other siblings working on the project are Michael, Jermaine, Tito, Jackie, and Marlon.

The plan, Jackson says, is to have great melodies with a hip-hop beat without a lot of sampling. "We are targeting all audiences," he says. "We have lots of fans around the world and want to give them what they're looking for."

Jackson adds that in addition to "J's," will be released on MJJ Music, with A&M distribution, handling distribution, Jackson says, although A&M declines comment. It is expected to be released before the end of the year.

The album will be the first release featuring new music from the Jacksons in nearly a decade.

Although Jackson would not divulge the names of the producers and writers who are working on the project, he says he is confident that the album will "change music."

"We are working in the studio putting some ideas down and working with new writers and producers with some changes," Jackson promises. "He says, "It's going to be an incredible record. It's been a long time coming,

but it's finally here."

The Los Angeles Times reported that A&M senior VP of A&R John McClain is working with the Jacksons and Michael Jackson on the new project.



development. Julie Friedman to manager of A&R administration, and Tabi Goldstein to manager of business affairs. They were, respectively, director of finance, manager of artist tour development, senior coordinator of A&R administration, and coordinator of business affairs.

Jake Records in New York names Scott Barkham VP of label operations, and promotes Mark Hirsch to head of marketing and promotion. They were, respectively, studio manager of River Sound and owner of an independent marketing consulting busi-

ness.

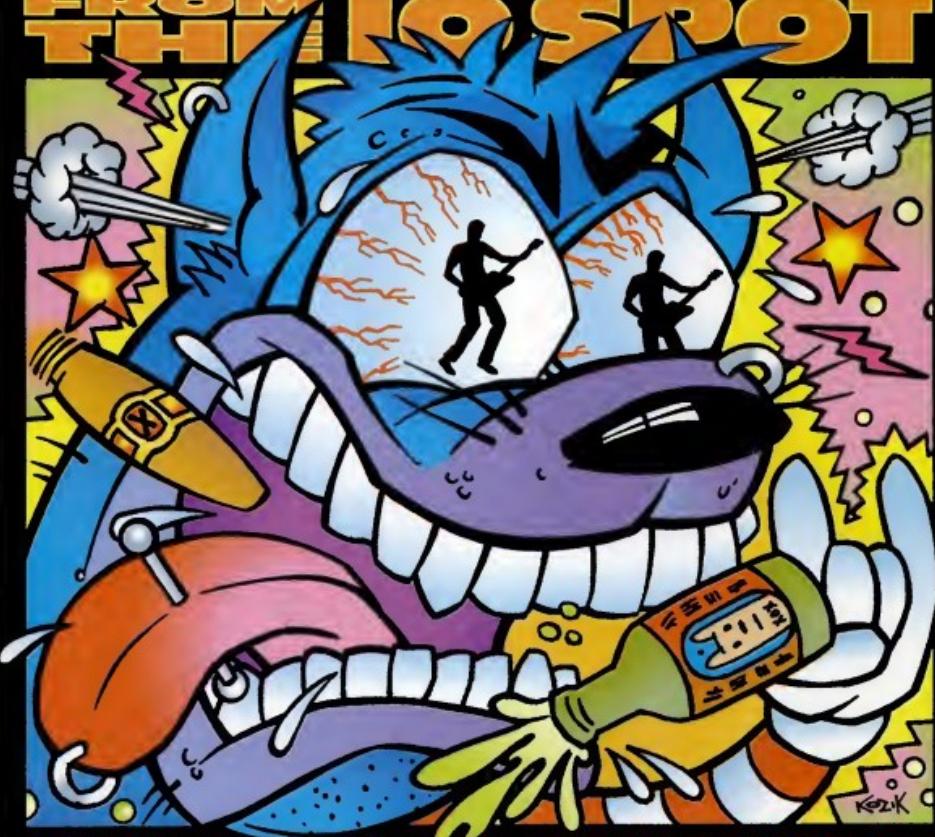
PUBLISHING. BMI promotes Robert J. Barone to VP of operations and information technology in New York and Mark Mason to director of writer/public relations in Nashville. They were, respectively, VP of information technology and associate director of writer/public relations.

Jim Pawlik is promoted to director of music resources at EMI Music Publishing in New York. He was manager of music resources.



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Soul Asylum Returns With 'Candy'

Third Columbia Disc Carries High Expectations

■ BY CHRIS MORRIS

LOS ANGELES—Soul Asylum's third Columbia Records album, "Candy Frenz A Stranger," arrives May 12, burdened with expectations.

The Minneapolis band, which began its recording career in 1984, scored an enormous hit with its 1992 Columbia debut, "Grave Dancers Union." That

tall-poppin' syndrome—they want to chop up the tallest poppy in the field. From the band's standpoint, the last album was a success.

"From the band's standpoint, they've spent a lot of time making this record. They're going to tour. They're doing everything that's asked of them. They've done the primary thing, which is make a great record . . . As people hear this record, all our hopes and aspirations have been met. The record I come down to, which it always does, they deliver. And people want a Soul Asylum record."

Guitarist Dan Murphy says that after doing some initial low-budget recording on its own, the band understood sessions for "Candy" with veteran producer Chris Kimey.

Some may view Kimey as an unlikely choice for a band with punk-rock roots, given his history of producing big ticket sets like the Rolling Stones. "People have stereotypes about people," Murphy says. "He's a 55-year-old British guy. I thought he was gonna be really stand-offish and fuckin' say 'al-ya-min-eau' instead of 'aluminum,' and there'd be this cultural-shy sort of thing that we wouldn't be able to understand. But he's just a horrible, huggy guy. I think he did a really good job. He knew

how to work the band."

Although the sessions for "Dim Light" had been front stalls to studio doors, most of "Candy" was cut at Miami's renowned Criteria Recording Studios, where the Bee Gees recorded much material. "They have platinum 8-tracks from 'Saturday Night Fever' on the wall," says Murphy. "I'm not the kind of guy that steals shit, but I was tempted."

While the band's recording situation was stable, it has been less so live. Before sessions began, drummer Sterling Campbell—who joined Murphy, singer-guitarist Dave Pirner, and bassist Karl Mueller in 1995, replacing founding member Grant Young—announced he wanted to leave the group. "It got to be this kind of vision difference," Murphy says. "But he was

(Continued on page 63)



album contained the ubiquitous radio hit "Runaway Train," which climbed to No. 5 on Billboard's Hot 100 Singles chart. However, although the 1996 follow-up "Let Your Dim Light Shine," went platinum, some observers viewed the record as either a disappointment or a sign that the band's fortunes were on the wane.

Columbia senior VP of marketing (U.S.) Tom Corson says, "This country, more than ever now, has what I call 'the

Geffen's Sonic Youth Turn Over Sound With 'Leaves'

■ BY CHRIS MORRIS

LOS ANGELES—Nearly three years after the release of its last album, 1995's "Wishing Machine," New York's bold alternative band Sonic Youth returns May 12 with its new Geffen set, "A Thousand Leaves."

A sprawling 74-minute project that clocks in at nearly two hours, the magnum opus "Daydream Nation," a 1988 magnum opus, "Daydream Nation." "A Thousand Leaves" sports its abrasive edges but also displays long, breathtakingly lyrical songs.

"This [album] is particular in its expansion," says the band's Geffen A&R rep, Ray Farrell. "This is one of the same time—it won't say it's a double album—but it's definitely a little bit more romantic. The jams are not really that intense; there's less feedback and more guitar playing on this record . . . Part of the way this record came out has a lot to do with the freedom they had to record whenever they felt like it."

The album, produced by the band and Wharton Tiers, is the first to be self-produced since the days of Sonic Youth's now-N.Y. studio. Guitarist Thurston Moore—who is partnered in the group with his wife, bassist/guitarist Kim Gordon; guitarist Lee Ranaldo; and drummer Steve Shelley—says the long layoff between records was a by-product of 16 years of constant work.

"We're all 40-plus, and we've been touring since '82," he says. "The 'Leaves' album was a result [of that], and working differently and consistently for that long. And now, we're having children; we're getting older; [we said,] 'Let's just cool out a little bit and build this workshop, and go that way.'

(Continued on page 64)

wow factor route."

As in the past, Sonic Youth begins to grow its new songs from extended improvisations in rehearsal; this time, the band recorded its jams in the new studio, which led to a series of independently released instrumental EPs.

Moore says, "We [said], 'God, we'd really like to release this, but this is not the kind of music that Geffen has any expertise in.' It's not really worth their while . . . So our whole thing was, how



can we release this music in a way that's not so hyped and competitive? Well, let's do it ourselves."

The indie rock iconoclasts Sonic Youth has issued three "Musical Perspectives" EPs (the most recent a collaboration with Chicago guitarist Jim O'Rourke) through the SYR imprint, which is distributed by Shady's indie label, Smells Like Records.

"We called Geffen and said, 'Look, this is what we want to do,'" Moore says. "If you have a problem with it, let us know." It was a good fit, and often, it's the band's working and honing a profile . . . It's not going to be really detrimental to any past or future records we have. In fact, it might just sort of encourage interest."

(Continued on page 64)

A&E Requests More Of Bennett's 'Live'; Rainforest Benefit On Tap

CALLER, YOU'RE ON THE AIR! Four years ago, Danny Bennett knew his father, singer Tony Bennett, was on to something when he suggested taking his famed

trio with him to appear on "The Larry King Show" and play requests from callers. "I said, 'That's a great idea, but let's not do it on 'Larry King,'" recalls Danny. "I went to Paul Rappaport, who was responsible for [Columbia Records] radio shows, and I said, 'Let's try this idea on the radio.'" The sit-request radio show with Tony Bennett and his dad became a success in its effort that the idea would fly the Bernards and Bernards took the idea to cable network TV, and on Feb. 14, 1996, "Live By Request" was born. That's Valentine's Day special won an Emmy and a Cable Ace Award. Subsequent artists on the sporadically scheduled show include Kenny Loggins, James Taylor, Barbra Streisand, and, last month, Michael Bolton. The program, produced by the same team at the former's production, has proved so popular with viewers that A&E just struck a two-year commitment with Automatic to present 12 episodes over the next two years. The shows, hosted by Marti McEwen of CBS' "This Morning," are jointly owned by Sony and the Bennetts. A&E plays for the production costs, with most labels kicking in cross-promotional money.

"Automatic A&E said, 'This is a series that's working so well for us, we'd like an exclusive,'" says Danny. Upcoming artists committed to doing the series include Johnny Mathis (on May 28), Phil Collins, and Gloria Estefan. Tony Bennett will also do a Christmas special for "Live By Request."

The basic setup for each show is the same: The artist gives the producer a list of songs (Bennett it was 40 tunes), and each song is played according to tempo. As requested, the two-hour show generally broadcasts 16 songs—they are listed into the show by color code so the tempo can be regulated.

"We've never run into someone requesting something that hasn't been on the song list," says Danny. "What's great about the show is it's like a telethon; the chance to be called in to call and touch the star is what keeps people glued."

With A&E has an exclusive on the "Live By Request" show, Automatic is beginning to bring the concept to other outlets under various monikers. In March, TNN aired "Live On The Line," featuring Lorrie Morgan, the first of four such shows scheduled. Danny says Automatic is also talking to broadcasters in the U.K. and Tokyo about starting similar programs.



Shepherd Watching Their TV By Night. Revolution artist Kenny Wayne Shepherd visits with Conan O'Brien following Shepherd's performance on O'Brien's late-night TV show. Shown, from left, are Shepherd drummer Sam Bryant, Shepherd, O'Brien, and band members Noah Hunt and Jimmy Wallace.

THIS AND THAT: The ninth annual Rainforest Benefit will be held April 27 at New York's Carnegie Hall. In addition to Sting, who co-founded with his wife Rainforest Foundation International in 1989, performers include Billy Joel, Elton John, and James Taylor . . . Mammoth Records has signed Raleigh, N.C.-based Too Fee Jones. The alternative pop quintet has previously released an album and EP on its own imprint, as well as an EP on Deep South Records. Expect its Mammoth debut in June . . . Annie Chaliot has joined the management of Sire Entertainment. She had been VP at the company, which manager Rod Stewart and Scott Weiland . . . Chuck

Negron filed suit against his fellow Three Dog Night bandmates March 26 in Los Angeles Superior Court. According to court papers, Negron alleges that Danny Hutton and Coree Wells, as well as business manager William R. Keeler, conspired to keep him off the road. The Three Dog Night website, Negron, therefore prevent Chaliot from using the name (Billboard Bulletin, March 30). Hutton responds that Negron is trying to "re-ligitimate matters that were successfully resolved in my favor nearly a decade ago and is without any merit whatsoever."

ON THE ROAD: Sparshur will open for Aerosmith on the bands upcoming U.S. arena tour. The outing kicks off April 18 at Salt Lake City's Delta Center . . . Van Morrison, in support of "The Philosopher's Stone," due for release May 10 on Polydor/M, will embark on a series of West Coast dates with Bob Dylan and Joni Mitchell. The new album is a 30-track compilation of rarities and unreleased tracks from 1971 to 1988 . . . Phish will hold its annual end-of-summer multi-day festival, this year dubbed "Lawnmower," Aug. 22-24 at Loring Air Force Base, in Limestone, Maine. As before, the event will feature live camping and three Phish sets per day, as well as other performers, food, and craft.

ROASTING MARSHMALLOW: On April 28, Warner Bros. will release "Around The Campfire," a double CD featuring 25 classic folk songs from Peter, Paul & Mary. The collection includes new recordings of four favorites, "Down By the River," "The Wreck of the Old '97," "Kathy's in the Back Room," and "Goodnight Irene," on which the trio is joined by school choruses. The release coincides with P.P.M.'s annual spring tour, which began March 20 in Los Angeles. Warner Bros. is also running a nationwide contest with children's camps; the winning camp receives a performance by the set.

Where ever...When ever... How ever...



Billboard
ONLINE

DAILY MUSIC NEWS

George Winston Inks Longterm Label Deal
Pianist, composer, and producer George Winston has re-signed with his label, Whiteface Hill Records, for an extensive multi-year deal. The deal includes the right to release albums as well as additional live albums of other types. Winston's previous contract was set to expire in December.

Breaking News:

- **Spice Up Your Life** Is Back
- **The Everett Sisters** Reunite As Brothers
- **President Americas** Set Cemetery Anew

Album Notes:

- New album due year's end at **Star Power** in Atlanta
- The complete daily music news service at www.billboard.com

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Artists & Music

MARCH RIAA CERTIFICATIONS REFLECT POWER OF 'TITANIC'

(Continued from page 10)

Alan Jackson, "Greatest Hits Collection," Arista, 1 million.

Savage Garden, "Savage Garden," Columbia, 3 million.

Luther, "My Way," LaFace/Arista, 3 million.

Barney, "Barney's Favorites Volume 1," SEK, 3 million.

Spice Girls, "Spiceworld," Virgin, 3 million.

Backstreet Boys, "Backstreet Boys," Jive, 3 million.

Janet Jackson, "The Velvet Rope," Virgin, 2 million.

God's Property From Kirk Franklin's *Nu Nation*, "God's Property," B-Eye/Interscope, 2 million.

PLATINUM ALBUMS

Loreena McKennitt, "The Book Of Secrets," Quinlan Road/Warner Bros., her first.

Creed, "My Own Prison," Wind Up, its first.

Yanni, "Triforia," Virgin, his fifth.

Barney, "Barney's Favorites Volume II," SEK, his second.

Pearl Jam, "Yield," Epic, its fifth.

Jes, "All That I Am," Jive, his first.

Slithk The Shock, "Charge It 2 U Generation," No Limit/Priority, his first.

Marie Osmond, "The Marie Play-ground," Capitol, its first.

Shawn Colvin, "A Few Small Repairs," Columbia, her first.

Billy Joel, "Greatest Hits Volume III," Columbia, his 15th.

GOLD ALBUMS

Loreena McKennitt, "The Book Of Secrets," Quinlan Road/Warner Bros.,

her third.

Bad Religion, "Stranger Than Fiction," Atlantic, its first.

Trace Atkins, "Big Time," Capitol/Narrator, her second.

Various artists, "Mozart," Union.

MJG, "No More Glory," Saave House/Relativity, its first.

Bush, "Deconstruct," Trauma/Interscope, third.

Various artists, "America's 25 Biggest Friends," World War Chorus/2 Entertainment.

Our Lady Peace, "Clumsy," Columbia, its first.

Yanni, "Tribute," Virgin, his seventh.

Pearl Jam, "Yield," Epic, its fifth.

Elton John, "Whip Smart," Mottola, her first.

Ray Stevens, "All-Time Greatest Comic Hits," Carb, his fifth.

Lila McCann, "Lila," Elektra, her first.

Various artists, "1996 Grammy Nominees," MCA.

Various artists, soundtrack, "Blues Brothers 2000," Universal.

B.B. King, "Deuces Wild," MCA, his second.

Styx, "Great Hit," Ad M, its 18th.

Slithk The Shock, "Charge It 2 Da Gurl," No Limit/Priority, his first.

Taylor Keifer, "Dream Walkin'," Mercury, its fourth.

Young Bleed, "All I Have In This World, Are... My Balls And My Word," No Limit/Priority, his first.

Publik Pimpin, "Publik Pimpin," Virgin, its fifth.

Les Temeraries, "Come To Recur-don," Fonovisa, her second.

Billy Joel, "Greatest Hits Volume

III," Columbia, his 15th.

MULTI-PLATINUM SINGLES

LeAnn Rimes, "How Do I Live," Carb, 3 million.

PLATINUM SINGLES

Boyz II Men, "A Song For Mama," Motown, their seventh.

Wyndell Jean, featuring **The Refugee Allstars**, "Gone Till November," Buffhouse/Columbia, his first.

Lord Tariq & **Peter Gunn**, "Degas Vu [Upfront Baby]," Columbia, their first.

GOLD SINGLES

Jimmy Ray, "Are You Jimmy Ray?," Epic, his first.

Caline Dior, "My Heart Will Go On," 550 Music/Epic, her 25th.

Wyndell Jean, featuring **The Refugee Allstars**, "Gone Till November," Buffhouse/Columbia, his first.

LeAnn Rimes, "Blue," Carb, her third.

JD Featuring Da Beat, "The Party Continues," So So Def/Columbia, his first.

Master P, "Make Em Say Uh!," No Limit/Priority, his second.

Public Image, "Anthem," Body Builders/Yellow-Yellow, Ad M, his first.

Syle E. Fyne, "Romance And Juliet," RCA, her first.

2Pac, "For Love," Arista/Five, his fifth.

This story was prepared by Chris Morris with assistance provided by Carrie Bell.

RIA Targets Student Sites

Campaign Teaches Online Copyright Law

BY CARRIE BELL

protect our members' rights. While we're prepared to litigate, we'd rather educate people the ramifications of music copyright infringement.

Sites says the RIAA is targeting colleges first, because early research proved it was the demographic with the most violations. "We did some informal focus groups at the colleges we're piloting this program with, and showed they were the most computer-savvy age group, buying the most new software, and had the ability to construct personal sites for free on a school's server," Sites says.

The Soundbytes Campaign is designed to give students a basic understanding of copyright law and how it applies to the downloadable sound files that are often found on archival websites. Web pages from the RIAA website, replete with the flipper Web families, reinforce the effort both on commercial availability.

The campaign specifically targets MP3 sites, which are named after the computer technology used to compress recordings into sound files that can be quickly and easily downloaded. The files can be played through computer speakers at a sound quality closer to a CD and recorded by any site visitor, albeit no quality loss from regeneration.

Last summer, we filed three lawsuits against people who ran Internet sites with huge numbers of full-length recordings without the permission of the copyright holders, and we won them all," says Tim Stes, the RIAA's senior VP of communication.

"We are drawing a line in cyberspace and will do everything possible to protect artists and their careers."

Paul Fowler, associate dean of student affairs at Carnegie Mellon University in Pittsburgh, says he wasn't aware of how rampant infringement was until the RIAA brought it to his attention.

"The RIAA sent letters about stra-

(Continued on page 109)

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Artists & Music

Tommy Boy Launches Dance Subsidiary

Imprint Focusing On Singles To Meet Club World's Fast Pace

■ BY LARRY FLICK

NEW YORK—In an effort to expand its already-visible profile in the club community, Tommy Boy Records is launching a new, more innovative subsidiary, Tommy Boy Silver.

Held by in-house A&R executives Joey Gardner and Victor Lee, the imprint will be an exclusively singles-driven entity designed to keep up with the rapid pace of the dance music world.

"One of the key goals of this label is to provide opportunities to a new generation of artists who want to reach a wide audience," says Lee. He adds that as Tommy Boy continues to grow and broaden its musical scope—including an expected move into alternative music by summer (Billboard Bulletin, March 27)—"it's harder to simply sign and instantly release a great single. By setting up a separate entity designed specifically to support the needs of the culture, we can be even more competitive in the dance market."

Under chairman Tom Silverman, Tommy Boy has been a consistently credible and successful outlet for dance music, with a history that includes groundbreaking releases by acts like Information Society, Raful, and Amber. Although the label has never ventured away from the genre, Silverman views Tommy Boy Silver as a conscious effort to "up our ante" in this area.

"There's an enormous consumer base



HYPERTROPY

for dance music that doesn't go away," he says. "But majors follow radio. What's happening right now is top 40 is playing more rhythmic rock and lacking off-impersonal dance records. The majors are following suit. They're dropping dance music. Our thought is that this is a great time to boldly position ourselves in the dance market and I think the world will let us do it."

Tommy Boy Silver will be launched on April 16 with "Beautiful Day" by the German act Hypertropy. It's a differentiation that suits group mastermind Thoresten Kaiser well. "Being a DJ long before I started producing music, the name Tommy Boy certainly means a lot to me," he says. "Like many others, I associate the label with very good music made in the US."

Tommy Boy is licensing the Hypertropy record from German indepen-

dents label Dos o Dis. In Europe, the record is licensed through Dos or Die's deal with Epic Germany.

Other releases due this spring are "Moving On" by Robbie Rivera and "Dancing People" by Harlen Knight.

Although Tommy Boy Silver will remain a grass-roots, singles-driven outlet for the foreseeable future, Lee and Gardner have the option to transfer signings to Tommy Boy's mainstream roster for album development and pop promotion and marketing.

"So that end, we'll also be serving as an outlet for them," says Joey Gardner, who adds that the staff for Tommy Boy Silver will eventually be supplemented by a retail promoter. Both Gardner and Lee will also maintain their A&R roles on non-dance-related Tommy Boy projects.

As for Tommy Boy's musical diversification, the label has already signed Mos Def, a beatboxer rumored to be described as a cross between Prince and Hallie Jackson. Joy Drey, a four-piece alternative band from Toronto that will be produced by Ron St. Germain, Boy Genius, a punk-rock band from Knoxville, Tenn.; Baby Gogol, a New York-based hardcore band; and Purity, an all-female electronica band from London that has already seen chart action in the U.K. with its first single, "Adrenalin."

Assistance in preparing this story was provided by Ed Christman.

FIG. 1

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EDITION 1998

Artists & Music

Hayden Gets 'Closer' 2nd Time Around

Outpost's Sophomore Set Both A Departure And Follow-Up

■ BY DOUG REECE

LOS ANGELES—When Outpost, Gefen released Hayden's debut album, "Everything I Long For," two years ago, it was amid the hoopla inspired by a major-label bidding war (Billboard, Feb. 17, 1996).

Because of critical raves and a sizable following in his Canadian homeland, the album—originally self-released on Hardwood Records—failed to take off at retail in the U.S., selling 23,000 units, according to SoundScan. Outpost reports that the album sold 20,000 units in Japan, and Canadian sales were approximately 56,000 units.

Outpost partner Mark Williams says the label is pleased to have the artist spotlight dimmed at a reception for his May 12 release of "The Closer I Get."

"We certainly felt that the last time around, the deal outshone the music to some degree, which was a real shame," says Williams. "This album makes really simple, straightforward music, and I think he was a little bewildered by all the attention."

Though the admittedly reclusive artist, whose surname is Desser, was featured on the "Tres Lounge" sound track, he has remained relatively low-profile since the last record's release.

"My life was turned upside down for a short period of time," Hayden says. "It affected my music and my relationships and everything I knew, but the last year of not doing interviews and just being able to be normal was definitely healthy."

The new album shows Hayden revisiting his influences, undertaken with confidence on his last album, while at the same time stretching out into new terrain on tracks such as "Instrumental With Meltdown."

Hayden, who recorded nine of the 14 songs found on his last album on a 4-track in his bedroom, struck out in a completely new direction on his latest effort.

Though he still played nearly every instrument on the new album, several co-producers were brought in. Recorded at Beavertail Studios in Woodstock, N.Y., Chemical Sound in Toronto, and other locations in Toronto, Seattle, Los Angeles, and Bath, Ontario, Hayden worked with Outpost partner Scott Litt, Steve Gadd, John Paul Jones,

"I had a bunch of songs, and I didn't want to go into just one situation with one producer and run the risk of it not working out or us not getting along or having a vibe that wasn't right, because I was so used to recording by myself and just getting that moment on tape without any intervention," says Hayden.

Staying with the artist-reporter's premise, the new album appears to continue where the last one left off. "One of the last sessions was in Toronto with [engineer] Darrel Smith in a studio I had worked at before," says Hayden. "It's this really comfortable space that has a wood-burning stove in the control room. Darrel would be back chipping away in the control room, and I would be under the piano playing up different instruments and playing—

In spite of the assortment of collabora-

tors, those familiar with Hayden should not expect any radical departures. While sharing producer duties has resulted in a sublime, more fleshed-out sound, Hayden's distinct vocals and guitar playing ground each song.

He also made many changes to the songs by himself after studio hours, trying them over and over to perfection.

"The structure of a song can sound bad communicate; therefore, [I say] 'Do everything yourself,' and I'll still complain about the results," he quips. "That's my magical formula."

As for Outpost's formula, the label will alert Hayden fans of the release of "The Closer I Get" with a postcard and point-of-purchase campaign in April.

Outpost's tour takes off next week and the two biggest advocates of "Everything I Long For."

"It's pretty straightforward," says Williams of the label's marketing plan. "We're going back to the places where we think this record will get the most

support."

The sort of boosterism Williams speaks of is immediately visible in stores such as Santa Monica, Calif.-based indie the Turn Up Shop, which to this day has an "Everything I Long For" placard mounted by its cash register.

Turn Up Shop owner Todd Sanders, even while criticizing Outpost's effort on Hayden's last album, says he hopes to see more art of the new album. The success of artists such as Elliot Smith, he says, may bode well for Hayden.

"[Smith] has a similar sound, and we've got names and little kids coming in asking for that at all the time," says Sanders.

The first single, "The Hazards Of Sitting Beside Palm Trees," ships to modern rock, triple-A, and college radio April 21.

Through Hayden performed solo on many dates of the last tour, this time he

(Continued on page 62)



HAYDEN

amusement

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TOP 10 CONCERT GROSSSES

ARTIST/GENRE	Venue	Date/TIMES	GROSS	FIRST PREM	Attendance	PERFORMER
ALLAN BROOKS BAND	Broadway Theatre New York	March 23- 27	\$2,941,463	\$46,000 per night	46,000 15 nights	Deborah/Global
GEORGE STANLEY	Houston Livestock Tempo, Tex	March 28	\$1,951,230	\$47,000 per night	54,700 soft sell	PACE Touring
TOM MORRISON	Winnipeg	March 29	\$1,600,000	\$30,000 per night	30,000 soft sell	
MARSH TIPPETT	Lee Inn Hotel Lester, Minn.	March 30	\$1,500,000	\$20,000 per night	20,000 soft sell	
GARTH BROOKS	Livestream Memorial Calgary	March 25- 26	\$1,227,400	\$15,000 per night	15,000 soft sell	Norah Entertainment
TRISHA YEARWOOD	Charlotte Coliseum Charlotte, N.C.	March 26- 27	\$1,000,000	\$10,000 per night	10,000 soft sell	
2002	Sports Palace Mexico City	March 24- 25	\$146,874	\$1,444,200 per night	13,341 two nights	Erosa Presents/CIE
2003	MCU Grand Center Las Vegas	March 25	\$166,637	\$110,000/20,000 per night	10,000 soft sell	Benny O'Donnell Cascade Concerts
2004	San Jose Arena San Jose, Calif.	March 25	\$201,950	\$25,000 per night	10,000 soft sell	Benny O'Donnell Cascade Concerts
2005	ARCO Arena Sacramento, Calif.	March 26	\$331,580	\$45,000 per night	8,000 10,700	Benny O'Donnell Cascade Concerts
2006	San Diego Sports Arena San Diego	March 29	\$461,923	\$65,000 per night	5,200 soft sell	Benny O'Donnell Cascade Concerts
2007	Delta Center Salt Lake City	March 27	\$461,916	\$65,000 per night	5,000 soft sell	Benny O'Donnell Cascade Concerts

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SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

SOUNDTRACK CENTRAL: Looking to fill the role of go-betweens in the bustling film music and soundtrack industry, a company called Soundtrack Music Associates recently opened its doors in Los Angeles. The operation is the U.S. arm of a firm established in the U.K. by manager Tony Smith's Hit & Run Music Group, and its executive tier includes music supervisors Sharon Boyle and John Heulihan, agent Cathy Stroh, and former MCA Records studio manager executive Michael Solomon.

The company comprises three divisions—a music supervisor company that will contract out Boyle and others to serve as music supervisors; an agency for composers; and a soundtracks marketing company. At present the composers arm is bringing in the most business. Soundtrack Music Associates hopes to 100 composers from John Williams to Michel Legrand to Jean-Claude Petit—and plans to add only another handful to the mix. "We don't want to be a gigantic agency," Solomon says. "We are trying to do some different things on the composers end. We want to be able to create collaborations like what James Horner and Celine Dion did on 'Titanic,' and we want to help composers who would like to be recording artists." Another goal of the division is to help composers who traditionally work in the film medium collaborate on additional classical compositions, he says.

For the soundtrack marketing division, Solomon says he anticipates that segment will grow substantially as the relationship between studios and record labels becomes more intertwined. Soundtrack Music Associates hopes to fill in the blanks between a label's soundtrack A&R staff and the vast machine for marketing film music. "A lot of times, the soundtrack gets lost in terms of being able to utilize its full potential when neither side knows what the other side is doing," he says. "Most record companies don't have soundtrack marketing departments, and when the marketing department is assigned to soundtrack products, they might not always know the right people they need to talk to at the film company."

Soundtrack Music Associates initially will focus on building bridges to film companies and marketing labels, but the idea of making artists responsible remains a tough sell to the majors, he says. "The film studios are more open to this because they have had more experiences when a label did not deliver. Most record companies think they are on top of all of the marketing stuff, and in most cases that's probably true, but most film studios feel like they don't get enough cooperation from the record companies. There are so many examples of where soundtracks have failed where movies have succeeded. And it isn't only because of the music. You have to start asking the hard marketing questions."

PRODUCTION NOTES: Puff Daddy is out to prove he's about more than just big-hops. The red-hot artist/producer is collaborating with Jimmy Page on a rock version of Led Zeppelin's "Kashmir" that will be featured on the "Godzilla" soundtrack, due from Sony Music Soundtrax in May. And speaking of "Godzilla," GRP/Crescendo Records will release its second compilation of classic "Godzilla" in mid-April. The album follows "The Best Of Godzilla 1954-1975," which was released last month.

Miles Records this month will release a deluxe two-CD set of the soundtrack to the film/melodrama "Gettysburg" that will include 40 minutes of previously unreleased material. "This is one of our most successful score soundtrack albums; it has been a constant seller," says Tony Cioff, COO of Miles. The new set will be bound in an enhanced package and include a 28-page booklet featuring interviews with the director and composer Randy Edelman.

Here's a heads-up on what to expect on the "Titanic" sequel album. The main centerpiece is going to be a large symphonic suite that will incorporate the main themes and melodies of the film music in new and original ways," says Sony Classical president Peter Gelb. Recording is slated to begin this spring. In the U.K., he says, it will be included in some of the Irish and other music, as well as other arrangements for the film. "I think that did not make it onto the original soundtrack. The final track on the album will be one of the numerous versions of Celine Dion's "My Heart Will Go On" featuring dialogue from the film. Gelb says Sony Classical also plans to record these spoken-word cues in several languages for distribution in key international markets.

Cowboy Junkies member Michael Timmins was several musical hats for the upcoming Shooting Gallery film "Nininger, Niagara." Timmins has two solo songs on the V2 Records soundtrack, due Tuesday (7). There's a Cowboy Junkies track, and he composed the incidental music for the movie. The album, which has a folksy/Americana feel, also includes contributions from Patty Griffin, Martin Sexton, Lucinda Williams, and Lori Carson.

Mann Mixes Dark And Light On 2nd Set 'Earthbound' on DV8 Spans A Range Of Emotions

■ BY CARRIE BORZILLO

LOS ANGELES—A lot has happened to singer/songwriter Billy Mann since the release of his 1985 self-titled debut album. The 35-year-old Celiene Dion covered two of his songs. He's written songs for and with the legendary Carole King. And, his wife, Rema, died from cancer within a year after their wedding.

While the latter devastating experience served as much of the inspiration for his new album, *Earthbound*, Mann will release it March 12 on DW8 A&M Records.

Mann didn't write a depressing album, as one might expect, and he's now too inclined to have the main focus of the new album be the pain the pain has gone through in the past year.

"There is the understandable music-industry tendency to pigeonhole people. You know, 'This is cause music,' or 'cause woman' or 'AIDS activists,'" explains 28-year-old about why he's shy to talk about the inspiration behind some of these songs. "I just don't feel that I'm unique enough." I asked him if he's harboring some secret that's been gnawing at him. "There's really nothing that's unique about what I've been through at all."

This is the same reason that over the course of modern music history, all of the songs are about love and relationships and life and death and why we're here, and unfortunately one of the reasons why we're here is that we have to go," he continues. "Part of this record, for me, was sitting through both sides of that."

"Earthbound," which was produced by Mann and David Kershbaum and has a more live feel than "Billy Mann," does just that. There's a mix of seemingly lightheaded songs, such as "Make God Laugh" (built around the axiom "If you want to make God laugh, tell him your problems"), the deeply happy poppy sounds of the title single, "Play Myself Up," which was shipped to hot AC and triple-A radio stations March 9. On the other end of the emotional spectrum are such sadder songs as the title track, which is about his late wife.

"I was in a hotel room," explains Mann, "and I saw her lying on the bed. Not that I ever want to say I was inspired by Rocki Lee, but she was the most psychic movie star I've ever seen. I wasn't even physical about this stuff, but the psychic was talking about the concept of earthbound and that what you don't want is for someone to be earthbound."

"Earthbound is, without sounding like Shirley MacLaine, someone [for whom] there's so much grieving going on that on they can't go to wherever they're supposed to go after they die. I was listening to this, and I thought, 'Harry, I really don't want her to be in that place,'" he says.

It's songs like "Earthbound" that tug at the heartstrings and have led to comparisons of Mann to such songwriters as Jackson Browne, Cat Stevens, and Harry Chapin.

Says Jim Casley, president of DW8,

"It's something about the greatness like the James Taylors that goes beyond having catchy tunes. It's really about

writing songs that touch people and that really reach into their hearts, and I think Rema Mann has that."

The album, recorded in three days with Mann's junior high school buddies (including his wife) and featuring "What Have I Got To Lose?" co-written with King and Marc Hudson, "What Have I Got To Lose?" also bows King on piano and backing vocals. Additionally, King lends her voice to "Numb Heart" and "Mary On My Mind" and has written several other songs with Mann, which haven't been released.

The single "Earthbound," which will feature a string quartet, will help promote "Earthbound." Dion recorded "You Only Love Once," from Mann's debut album, in Spanish on the International version of "Let's Talk About Love." She also recorded his song "Treat Her Like A Lady," which is on all versions of her new album.

Louie Kaplan, PD at triple-A outlet KLLC San Francisco, an early supporter of Mann, says King and Dion will help open some doors for the artist. "It's nice to radio in tend to play it safe very often so when you go on a limb, it's nice to have a little story to tell," says Kaplan. "It's one thing to be a great performer and have a good record, but it's nice to have those credentials, too."

Because of KLLC's heavy support of Mann last time around, "Billy Mann"

sold 7,000 units in San Francisco alone, according to Casley. The label's plan is to focus its marketing efforts for "Earthbound" on that city, as well as other previously supportive markets such as Boston, Philadelphia, Detroit, Orlando, Fla., Tampa, Fla., Portland, Ore., and Fresno, Calif.

"The second single from the last album, 'Killed By A Flew,' was a very active song in those markets," says Kelly Mills, A&M's VP of marketing. "He did quite a bit of touring in these cities, so we're taking those markets and making them a priority."

Mann embarks on a radio and retail promotional tour March 24; he'll appear at a mix of small dinners with intimate performances and larger acoustic performances at venues, where stations invite listeners to see him play. The tour wraps up April 3. Mann will then take a full band on the road for a traditional tour.

Also in the target markets, the label is launching a CD sampler featuring Mann with labelmates Patty Griffin and Janis Ian at Borders Books & Music stores. (The three artists also appeared on the Borders tour in 1993.)

In addition, the label is issuing to Triple-A radio a CD sampler titled "The Stockholm Sessions." It features acoustic renditions of the album tracks "Beat Myself Up," "Make God Laugh," and "Say It All." It will also be used as an added value tool at retail.



MANN

Billboard BIG SEVEN

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B02/23/97

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	SONG/SOUND	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND JACK SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®					
2	7	95	SEMISONIC	HCA (1173) (06/12/98)	FEELING STRONGLY FINALE
3	9	3	BAKEDARE LADIES	REFRIGERATOR/WHITE BREAD (02/98/15/98)	ROCK SPECTACLE
4	8	3	FASTRALL	WOOD (12/13/98) (06/12/98)	ALL THE PAIN MONEY CAN BUY
5	3	3	JIMMY RAY	LYRIC (01/20/98) (06/12/98)	JIMMY RAY
6	NEW	1	BIRIE CHICKS	MONUMENT (01/15/98) (BORN UNASHAMED) (06/19/98) (06/26/98)	WIDE OPEN SPACES
10	30	10	GOD LIVES UNDERWATER	LAND MARCH/AMAN (06/19/98)	LIFE IN THE SO-CALLED SPARE AGE
11	NEW	1	LINX BIZKIT	FLINT 2147ANTICOP (06/19/98)	THREE DOLLAR BILL, Y'ALL
12	7	7	SILV-E, PYNE	THE EYES (06/13/98)*TICA (06/19/98)	RAW STYLX
13	9	5	MONO	END (03/16/98) (MURKIN) (06/19/98)	FORMICA BLUES
14	11	11	JAGGED EDGE	SOUL DEPT. (04/21/98) (06/13/98)	A JAGGED EDGE
15	2	7	ESSENIE MAN	SHREWDING (01/27/98) (06/19/98)	MANY MODES OF MOSES
16	7	7	SEVENDUST	THT (07/03/97) (06/19/98)	SEVENDUST
17	11	11	LIL' KEKE	JAM DOWNHILL (04/20/98) (LAND)	COMMISSION
18	NEW	1	REVERE/HORTON	HEAT INTERMISSION (06/01/98) (06/19/98)	SPACE HEATER
19	11	11	DAVID KERISH	CHUB (07/05/98) (06/19/98)	IF I NEVER STOP LOVING YOU
20	11	11	DU HOND	RELAXIT (06/19/98)	HIT
21	8	8	EDWIN MCCAIN	LAWYERLAW (02/09/98) (06/19/98)	MISGUIDED ROSES
22	14	27	THE KINKS	THE PARADISE THERAPY (04/26/98) (06/19/98)	JUST BETWEEN YOU AND ME
23	17	37	MICHAEL PETERSON	REPRODUCIBLE (04/26/98) (06/19/98)	MICHAEL PETERSON
24	15	27	ALFREDO FERNANDEZ	SOY DISCO (02/14/98) (06/19/98)	ME ESTOY CHAMACARDO
25	22	9	ALL SAINTS	London (09/25/97) (06/19/98)	ALL SAINTS
26	13	31	DIANA KRUGER	BAFFLED (02/09/98) (06/19/98)	LOVE SCENES
27	19	22	BALVIA VISTA SOCIAL CLUB	WEIRD (02/09/98) (06/19/98)	BALVIA VISTA SOCIAL CLUB
28	22	50	DAFT PUNK	DISINTEGRATION (06/19/98)	HOMEWORK
29	11	4	CRYSTAL LEWIS	MYRIAD (04/16/98) (06/19/98)	GOLD

The Heatseekers chart lists the first selling 100* by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. Chart data is based on sales of physical albums and digital downloads. *Albums and the artist's subsequent albums are also eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. **Artist indicates vinyl LP is available. ***Albums with the greatest sales gains. © 1998, Billboard Communications.

26	NEW	1	MICROGIGANTIC	HEART INSTEAD OF A GUITAR (06/23/98)	LEVEL 11 99/14 98*	THIRD EYE VISION
27	NEW	5	DARYLE SINGLETARY	GUITAR INSTRUMENTS (06/19/98)	AMN/TI THE TRUTH	AMPLIFIER
28	20	3	MORCHEEBA	CHINA (02/28/98) (06/19/98)	BIG CALM	ALLIGATOR
29	27	3	TAKE NAGASAWA	TAKE NAGASAWA (06/19/98)	FINALLY KAREN	A MAZE OF GRACE
30	25	24	KAREN CLARK SHEARD	BLIND (02/27/98) (06/19/98)	AVALON (09/19/97) (06/19/98)	BACK TO YOU
31	24	33	CLUESO	JUDY (04/26/98) (06/19/98)	CDX I SHAVE MY BACK FOR THIS!	COAL CHAMBER
32	22	18	ANITA COOCHER	WARMER (04/26/98) (06/19/98)	TIME FOR HEALING	DECEMBERING
33	31	33	COLIN CHAMBER	PODCASTER (05/03/98) (06/19/98)	BLAME IT ON ME	GOV'T MULE
34	34	25	ROY D. MERCIER	CAYOT (04/26/98) (06/19/98)	HOW BIG ARE YOU VOL. 3	RECOMMENDING
35	24	3	SNEAKER PUP	CLEAN UP (05/03/98) (06/19/98)	BLAME IT ON ME	VOYEURS
36	29	15	ALANA DAVIS	ELEKTRA (02/28/98) (06/19/98)	THE ONE EYED MAN IS KING	WORLDWIDE
37	23	2	TWO NOTHING	NECESSARY (04/26/98) (06/19/98)	HOW U LUV IT! THAT'S ALL	STRENGTH
38	5	2	HANDWVN ANTHONY	7700 (05/19/98)	THE WAY HOME	WHY WAY
39	41	5	BIG TYMERS	CASH MONEY (01/18/98)	WHEN I WAS BORN FOR THE 7TH TIME	WORLDWIDE
40	43	9	JOE LUIZ RODRIGUEZ	WITH LOS PANCHOS (04/26/98) (06/19/98)	PROVOCABLE	WORLDWIDE

POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REICE

NEW ARTIST JACKPOT: A new music festival hosted by Las Vegas-based Emerging Artists & Talents in Music, launches from the strip May 14.

The three-day show will feature performances by 150 signed and unsigned acts, var-

Pctions of the money raised from the event will benefit organizations such as Music for Hope and the Neil Bogart Memorial Foundation.

ETEPE REUNITED: After a three-year absence from the U.S. due to financial problems, Africa Fete returns for an extensive, well-heeled summer tour this year.

The festival, which is sponsored by American Express and co-produced by Island Records and the John Kennedy Center for the Performing Arts, kicks off June 15 in Los Angeles. Other major stops include San Francisco, Miami, Philadelphia, New York, Boston, and Washington, D.C.

Artists participating will be Pauly Wamba & Molokai, Salif Keita & the Wanda Band, Cheikh Lo, and Mariano Mursal.

Africa Fete '98 will be promoted on Public Radio International's "Deep Worldwide" program.

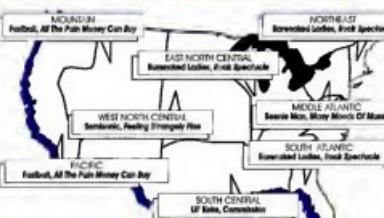
MEOW NIX: Blame thousands of hungry felins for the delay of Firewater's latest album, "The Purrl Scheme."

According to the band's label, Jetset, the album, which is being touted as a metal jewel-



Wake-Up Call. Catch John Wesley Harding perform the simultaneously poignant and tunefully breezy songs from his Zen Hour debut, "Awake," as the singer-songwriter makes West Coast stops early this month. On Monday (8), Harding plays in Seattle, followed by shows on Wednesday (10) in Portland, Oregon, and on Friday (11) in San Francisco. He plays Saturday (12) in L.A.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Recording top 10 lists of best-selling titles by new and developing artists

- 1. *Father All The Time* - You Can Buy
- 2. *White Chicks* - White Chicks
- 3. *Don't Wanna* - TLC
- 4. *Send Me a Letter* - I'm the Singer
- 5. *I'll Never Stop Loving You* - David Kerish
- 6. *Get Down Under* - The Specials
- 7. *Shake It Up* - TLC
- 8. *Line Blister Three Dollar Bill* - Yolanda
- 9. *Football, All the Fun Money Can Buy* - Barenaked Ladies
- 10. *Send Me a Letter* - Goo Goo Mudd, Mudd

case, had to be postponed from a March 31 to a May 5 release date when the manufacturer announced it had received a priority order for 15 million catalog copies.

The act, led by former Cop Show star, frontman DeDee (aka Witchdoctor), is no stranger to packaging-related controversies.

The band's last album, "Get Off The Cross, We Need The Wood For The Fire," came with iconic album art featuring Jesus enjoying a cigarette and a beer. The cover prompted criticism from the predominantly evangelical contingent Bob Dole, as well as a retailer boycott from Tampa, Fla.-based Seminole Sound Systems.

Notwithstanding its trials and tribulations, Firewater will hit the road with the Jesus Lineup in late May.

WINNING HAND: Already holding a handful of kings and queens, High Street chose to play its ace when it signed the Jeffs Sosa/Cook duo to a deal. The group can do what it does best: to triple-A radio in late March.

Though Shear's album "Between Us" features the artist working with various friends (e.g. Ron Sexsmith, Carole King, Rosanne Cash) on each album cut, "The Last In Love" is probably the most likely to

find its way to the top of programmers' stacks, thanks to radio's infatuation with Cole.

Meanwhile, Shear plays on Tuesday (7) in San Francisco, Wednesday (8) in Seattle, and on Friday (10) in Portland, Ore.

RAW DWORK: Following a tour of Europe, A.J. Croce will return to the U.S. in May to support his third album, "Fit To Serve," on RUF/Platinum/



The Voodoo That He Do. Erin Johnson (aka Witchdoctor) is hoping to cast a spell on listeners with "A.S.W.T. Heater Ritual," his debut album from Organik Noise Productions. The set, which drops May 12, features such organized Noise Productions affiliates as Out-Kast and the Goode Mo. Johnson also contributes his song "Holiday" to the soundtrack to "Bulworth."

PolyGram, Croce, who will perform with bassist Dave Cortis and drummer Paul Kimball, begins a four-month leg May 14 in Charleston, S.C.



Have Some Faith. MCA artist Aaron Hall hooked up with Bad Boy artist Faith Evans to record "If You Leave Me Now" for his upcoming album, "Inside Of You." The set is Hall's first LP in five years and is due this summer. Pictured in the studio are Hall and Evans.

'Messages' Mark Mya's Debut

University Artist Gains From Dru Hill Link

■ BY ANITA M. SAMUELS

LOS ANGELES—University/InterScope Records is confident that Mya's self-titled debut, due May 5, will benefit from the 18-year-old singer's connection to Dru Hill.

"Mya is going to be associated with Dru Hill in TV and television appearances," says Michelle Thomas, head of urban marketing at University Records, which is distributed by InterScope. "We're going to create a fan base for her."

In addition, the Washington, D.C.-based Mya was on the recently wrapped Puff Daddy tour, which also included Dru Hill.

The vocalist's first single, "It's All About Me," featuring Dru Hill's Steps, was seen to radio March 3 and released commercially March 10. According to Broadcast Data Systems, for the week ending March 29, the single garnered 906 spins at radio.

Music Devos, music director for WPGC Washington, D.C., says spinning Mya's single was a great opportunity to support a local artist. "From the outset of the project we've been supportive," he says. "We had a really good time working with the record. It's been generating phones, and that's good in this early stage."

Hanq Islam, president/CEO of University, signed Mya in 1996 when she was 16. He calls Mya his Diana Ross. "She has a vocal ability that can be heard in a room full of singers; her flow is tantamount to a rapper," he says.

In addition, Islam points out that Mya is an accomplished dancer who has trained with Savion Glover, Gregory Hines, and the Dance Theater of Harlem. She also held a dancing gig on BET's "Teen Summit."

The vocalist says she doesn't classify herself as a singer or musician. "I'm an entertainer," Mya says. "I want to give a show so people will come back. I feel that I work that extra mile in a male-dominated business."

Mya says that her album speaks mostly to men and that many of the songs offer a variety of "messages." She co-wrote many of the songs, including "If You Died I Wouldn't Cry" and "You Never Loved Me Anyway," which she says were written to wring pain from women who feel at the end of a relationship. In the song, Mya sings of wanting a man to "die," because "he never loved her anyway." Mya says the song is about saying things in anger, but being able to

learn from mistakes.

Another ballad, "My First Night With You," is about a non-sexual experience with a man, written by Babyface and produced by Daryl Simmons. "[Simmons] allowed me to do my own thing and put my own spin on it," she says.

"Bye Bye," which features Missy Elliott, was written by Mya and Daryll Pearson.

Other songs are dance-oriented, such as "We Goin' Make You Jive," which features Dru Hill's Nekio, who also co-wrote it, and "What Cha Say," which Mya wrote alone.



MYA

Islam says that Mya's songwriting is consistent with the label's philosophy. "We want artistry and strong songs with good messages that appeal to young people," he says. "In addition," he says, "Mya's album takes us to another level. We have always tried to present something positive and edgy to reflect young people today."

Mya adds that the album is "industry-like" and done in a "tasteful" way. She leaves some things to the imagination, rather than trying to sound vulgar or explicit. "There are things that men don't like days that a woman can do, but she won't get the same respect," Mya says.

The videoclip for "It's All About Me" was serviced to BET and the Box on Feb. 10. University will service it

(Continued on page 34)

Ralph Gathers Pack Of Divas For Simply Singing Gala; Garrett Showcases Her Songs

DIYAS AT IT AGAIN: Sheryl Lee Ralph's ninth annual AIDS fund-raiser, Divas Simply Singing, is slated for May 2 at the Wilshire Ebell Theater, in Los Angeles. Proceeds from the event will go toward the prevention and treatment of "song and entertainment," as Ralph calls it, aimed at continuing to raise awareness of the disease. "It's important to have a woman's voice in this struggle," she says.

This year's event will feature performances by a wide range of vocalists, including Deniece Williams, Tisha Campbell, Liz Torres, Jody Watley, Kenny Kinney (of "The Drew Carey Show"), Wild Orchid, Leslie Uggams, Jennifer Flowers, Peggy Scott-Adams, and 11-year-old Junebug.

"Junebug" says she can be a diva-in-training, "says Ralph, who will also perform at the benefit. "She says she's a jazz singer. I told her, 'I've made up my mind. You're my fairy diva today.' She was so happy."

The list of performers is still growing, according to Ralph, who adds that she has yet to get Betty Wright and Orlena Adams, although they may have conflicting schedules.

"This is real singing," Ralph says. "The mike, the piano, and the divas."

Tickets for Divas: Simply Singing are available through Ticketmaster, at 213-890-3222, or at the Wilshire Ebell Theater box office, at 213-899-1128. Tickets range from \$35 to \$225.

GARRETT'S GROOVE: Steleah Garrett's performance at Lina Park in Los Angeles proved that she is as talented a singer as she is a songwriter. She performed a set that included a number of her hit songs, such as "Man In The Mirror" and "I Just Can't Stop Loving You," both of which were recorded by Michael Jackson. Garrett was joined by special guest Kenny Lattimore for her rendition of "I Just Can't Stop Loving You," which brought the house down.

Garrett also brought to her set some humor, performing lyrics that were written for specific artists in mind. "Rise," she told the audience, was written with Jackson in mind, while "Love Vibes" was written for Brandy.

NEW DIGS: The Navarre Corp. has inked a long-term distribution deal with Celestial Breakaway Records, LLC. In a prepared statement, Eric Paulson, chairman/CEO of Navarre, said that the partnership would allow the company to "move immediately into the urban market, instituting service to the independent urban record stores and supporting urban and dance label development managers." As part of the agreement, Navarre will handle several Breakaway titles within the first year of the agreement's taking effect.



by Anita M. Samuels



RAW WAVES: Mary J. Blige and Grover Washington Jr. will headline the seventh annual St. Lucia Jazz Festival, May 6-10. The festival, held in the Caribbean island nation, will feature performances by Theodorus Monk Jr., Chick Corea, Brian McKnight, Gato Barbieri, Herbie Mann, Cassandra Wilson, the Jazz Crusaders, Will Downing, Lee Rita Horne, Patil Austin, and Alex Bugnani.

Blige will perform May 9 at 4-STLUCIA.com's National Landmark.

Tickets are \$15-\$25, available through the St. Lucia Tourist Board and range from \$3-\$40 per show. For further information

on the festival, call the St. Lucia Tourist Board at 888-4-STLUCIA or visit the St. Lucia Jazz Festival's World Wide Web site at www.StLucia.com.

BETTER: As part of Motown's 40th-anniversary celebration, the site has put up a Web site, www.motown40.com, which features a timeline, group biographies, artist discographies, and an interactive RealAudio jukebox for users to sample music from the "Motown 40 Forever" double CD set. In addition, the site will offer updates on live cyber events with Motown artists, as well as monthly artist features.

COMING SOON: Although March was a slow month for album releases and quite a few dates have been pushed back, the next batch of releases is sure to make up for lost time.

In May, look for the latest from Xscape and Lorainas Peter Gunz on Columbia Records. In June are "Grid" by Alexander O'Neal on Islander Records and James Mtume's Cosmic Stop Shop and an album by Regina Belle, both on MCA Records. Also due in June is the debut from newcomer Ricky Jones on Universal, as well as A Tribe Called Quest on Jive. Upcoming albums out of the La's camp include projects from TLC, Corey Glover, The Black Lips, and Dee O'Dea.

But you'll have to wait until mid-to-late July for releases from Maxwell, Kenny Lattimore, and LaToya Hill, all on Columbia.



Sensible Brothers. The Gee Street act Jungle Brothers performed at the premiere party for Miramax Films' "Sensible," held at the Hollywood Athletic Club in Los Angeles. The group took a moment to pose with filmstar John Singleton. The group's "Jungle Brother (True Blue)" ("Aphrodite Mix") is featured on the soundtrack. Pictured, from left, are Mike G. of Jungle Brothers; Singleton; and Afrika of Jungle Brothers.

ARTIST	TITLE	PRODUCER (SONGWRITER)	RELEASE DATE	YEAR
I 1 6 3	ALL MY LIFE	• K-DE & JOJO CHARLES BROWN / JEFFREY C. BROWN	2 weeks of No. 1	1
2 1 8	LET'S RIDE	• MONTEL JORDAN FEAT. MEISTER P & SILK THE SHOCKER LIL' JON & THE EAST COAST BOYZ FEAT. JEFF SPENCER	1	1
3 1 5	TOO CLOSE	• ELLIOTT YOUNG FEAT. DRAKE, JAY-Z & DR. DRE	1	1
4 5 4	BOON BUMPIN' TRIPPIE 9 TO 5	• PUBLIC ENEMY FEAT. LIL' JON & DR. DRE	1	1
5 11 12	ROMEO AND JULIET	• STYLOU Y.F.T.L. FEATURING CHILL GIGI LEE/DR. JEFFREY MURRAY, CHUCK ANTHONY JR., WINSLOW GOMBER	1	1
6 4 2	NO. NO. NO.	• DESTRY PAYNE FEAT. DR. DRE	1	1
7 6 3	NICE & SLOW	• Usher LIL' JON & THE EAST COAST BOYZ FEAT. R. FERGUSON, BROWNSON, GARNETT	1	1
8 10 11	A ROSE IS STILL A ROSE	• ALEXANDER O'NEAL LIL' JON & THE EAST COAST BOYZ FEAT. HOUSE & LILY BRICKELL	1	1
9 9 9	LOVE U UPTIGHT BABY	• LOREN TARR & PETE GUNZ LIL' JON & THE EAST COAST BOYZ	1	1
10 7 8	WHAT YOU WANT	• MASE FEATURING TOTAL LIL' JON & THE EAST COAST BOYZ FEAT. JEFFREY C. BROWN	1	1
11 8 7	RAIN	• SWV LIL' JON & THE EAST COAST BOYZ	1	1
12 13 11	GONE THIS NOVEMBER	• CLEOPH JEAN LIL' JON & THE EAST COAST BOYZ	1	1
13 13 10	40 FOR LOVE	• 2PAC FEATURING ERIC WILLIAMS BULLY & KARL T. / DAVID COKKIE, MARVIN ALLEN & TROYER	1	1
14 18 32	IT'S ALL ABOUT ME	• MYA FEATURING SPECIAL, VASSY GIGOSS LIL' JON & THE EAST COAST BOYZ FEAT. KOBIE, KARL T. & TROYER	1	1
15 19 7	MONEY, POWER & RESPECT	• THE LOX FEATURING DMX & LIL' KIM LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, KID KANE	1	1
16 50 —	SECOND ROUND	• CANIBUS LIL' JON & THE EAST COAST BOYZ FEAT. BILLY KID, DMX	1	1
17 17 8	STRAWBERRIES	• SMOOTH LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
18 15 17	SINGIN' MY WAY	• 11 LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
19 14 14	I DON'T WANT TO SEE YOU AGAIN	• UNCLE SAM LIL' JON & THE EAST COAST BOYZ	1	1
20 21 16	AM I DREAMING	• DL SKIBOL FEATURING KEITH MORSE & RICKADE LIL' JON & THE EAST COAST BOYZ	1	1
21 19 9	THE PARTY CONTINUES	• DJ FEATURING DA BRAT LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID, DMX	1	1
22 22 5	IMAGINATION	• TAMIA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
23 21 18	GET AT ME DOO	• CMX FEATURING SHEEK OF THE LOUD LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
*** GREATEST GAINER/AIRPLAY ***				
24 26 4	VICTORY	• PUTT DADDY & THE FAMILY FEATURING THE NOTORIOUS B.I.G. & JAY-Z LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
25 25 11	THEY DON'T KNOW WE ARE STILL DOWN	• JOHN B. LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
26 17 9	OFF THE HOOD	• JODY WATLEY LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
27 33 3	CHEERS 2 U	• PLAYA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
28 25 6	BRING IT ON	• KEITH WASHINGTON LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
29 17 25	MY BODY A	• LSG LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
30 27 14	MAKE UP SAY HI	• HATTER P FEAT. FERD, SNIK THE SHOKER, MAX & MISTRAL LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
31 37 43	GUTTY 3	• SALT N' PEPA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
32 30 19	BEST AROUND THE WORLD	• PATTI LABELLE FEAT. TONY LARKIN & LIL' JON LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
33 39 39	WHO AM I	• BEEME MAN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
34 34 34	REALITY	• K.N.T. FEAT. KARINA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
35 31 28	A SONG FOR MAMA	• BOYZ II MEN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
36 31 18	WE'RE NOT MAKING LOVE NO MORE	• 2 LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
37 38 34	YOU MAKE ME WANNA	• LUSHER LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
38 29 16	ALL I GO	• SOMETHIN' FOR THE PEOPLE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
39 32 27	GETTIN' JUGGY WIT IT	• WILL SMITH LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
40 41 43	Raise The Roof	• LUE FEATURING NO GEDDO BUT SO G'DOOD LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
41 42 38	WHAT ABOUT US	• TOTAL LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
42 36 36	JUST BE STRAIGHT WITH ME	• DR. DRE FEAT. JEFFREY C. BROWN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
*** HOT SHOT DEBUT ***				
43 NEW	I GOT THE HOOK UP	• MISTER P FEATURING SONS OF FUNK LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
44 46 33 14	DANGEROUS	• BUSTA RHymes LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
45 43 10 30	AM I MY LOVE	• QUEEN PEN FEATURING ERIC WILLIAMS LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
46 52 50 5	SAV IT	• VOICES OF THEORY LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
47 47 51	WELL, URIGHT	• CECE WINNINGS LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
48 45 48 15	BURN	• MILITIA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
*** HOT SHOT DEBUT ***				
49 44 41 42	EVERYTHING	• MARY J. BLIGE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
50 49 49 45	BUTTA LOVE	• DR. DRE FEATURING JOHNNY 9 & TWISTA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
*** HOT SHOT DEBUT ***				
51 NEW	COME OVER TO MY PLACE	• DIVINE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
52 54 55 33	STILL PO PIMPIN'	• DO OR DIE FEATURING JOHNNY 9 & TWISTA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
53 49 49 50	TOGETHER AGAIN	• DR. DRE FEATURING JEFFREY C. BROWN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
54 50 50 50	4, 3, 2, 1	• LL COOL J FEAT. MCREDDIE MAN, REDMAN, DRIF, CANIBUS & MASTER P LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
55 63 —	LOVE LETTERS	• SMITH & TAYLOR FEATURING DR. DRE, BILLY KID LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
56 58 62 —	6 AM (WE BE ROLLIN')	• DR. DRE FEATURING JEFFREY C. BROWN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
57 66 45 —	IF YOU THINK I'M JUDY	• DR. DRE FEATURING JEFFREY C. BROWN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
58 51 49 —	FATHER	• PAPA & THE SMITHS FEAT. DR. DRE, BILLY KID LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
59 59 60 —	BEAUTIFUL BLACK PEOPLE	• JAMES CREAGH & CO LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
60 58 52 —	THE CITY IS MINE	• JAY-Z FEATURING BLACK JACK LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
61 53 53 —	SO LONG (WELL, WELL, WELL)	• PHAJUA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
62 57 54 —	JUST CLOWNING	• WC FROM WESTSIDE CONNECTION LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
63 66 66 —	SADDLE YOU UP	• STRANGER RIDE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
64 NEW	STAY	• RDM SERVICE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
65 77 68 —	BOY TO BOY	• MOB DEF FEATURING G-TIP & TASH LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
66 65 58 —	FREAK IT	• LATHUN FEATURING DR. DRAT LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
67 81 61 —	SHUT EM DOWN	• ONYX FEATURING OMAR LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
68 69 65 —	JUST A MEMORY	• 7 MILE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
69 — —	STRAIGHT TO THE MOTE	• 7 MILE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
70 62 56 —	THROW YO HOO UP	• MR. GERONIMO FEAT. OMAR & BLACK ROB LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
71 63 63 —	24/7	• 24/7 LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
72 73 67 —	LOSE TO LOVE	• MR. MONEY LOC FEATURING ABOVE THE LAW LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
73 76 91 —	LOST TO LOVE	• JONATHAN THOMAS FEATURING DR. DRE, BILLY KID LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
74 64 64 —	BEFORE WE START	• MICUFF LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
75 79 81 —	DDQ DOQ BROWN	• DR. DRE FEATURING MICUFF LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
76 74 68 —	SENDO MY LOVE SEND ONE YOUR LOVE	• BORN JANE RICANS LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
77 76 71 —	GOING BACK TO CALLI	• THE ROLLING STONES FEAT. DR. DRE, BILLY KID LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
78 NEW	MOAN & GROAN	• MARK MORRISON LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
79 70 70 —	I CAN'T FEEL IT	• DR. DRE FEATURING B. BARBER & MOOG LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
80 75 72 —	YOUNG SAD AND BLUE	• LYSTE EYE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
81 88 74 —	YOU KNOW MI STEEZ	• CANDI STARR LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
82 89 75 —	HANDLE UR BUSINESS	• M.G.P. LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
83 85 —	2 LIVE PARTYS	• 2 LIVE PARTYS FEAT. IC & MC & THE SUMMON & BAND & FRIENDS LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
84 71 75 —	I WONDER IF HEAVEN GOT A GHETTO	• 2PAC LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
85 82 70 —	YOURS FAITHFULLY	• REBECCA JESSOP LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
86 86 85 —	THANK YOU	• BEBE WINANS LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
87 81 77 —	SAY YOU LL STAY	• DR. DRE FEATURING JEFFREY C. BROWN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
88 83 83 —	TUCK ME IN	• KIMBERLY SCOTT LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
89 81 —	TAKE YOUR TIME	• DR. DRE FEATURING JEFFREY C. BROWN LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
90 56 72 73 —	LET ME	• PHIL STORM FEATURING KIM SMITH LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
91 NEW	ON THE MIC	• DJ HONDA FEAT. CUBAN LYNX, JU JU, L. L. & MISSY LINX LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
92 87 79 —	ROXANNIE '97 (PUFF DADDY REMIX)	• STING & THE POLICE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
93 90 87 —	SILLI	• DR. DRE FEATURING DR. DRE, BILLY KID LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
94 89 86 —	TEAR OU CLUP UP '97	• THREE MAFIA LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
95 67 59 7 —	ANOTHER RIDE	• KID KOALA SKINNY TEAM LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
96 54 30 7 —	CHINESE CHECKERS	• LOS DANG LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
97 53 83 7 —	THA HOP	• XNS LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
98 15 15 7 —	THE STONE GARDEN	• THE PSYCHO REALM LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
99 45 40 5 —	GOTTA GET, NOWIN' UP ON	• PRINCE FEATURING MY MAM LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1
100 15 15 5 —	JUST BECAUSE	• SHIQUE LIL' JON & THE EAST COAST BOYZ FEAT. DR. DRE, BILLY KID	1	1

© Recorded with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Radio are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. • Videoclip availability • Recording Industry Assn. Of America

(RA) certification for sales of 500,000 units. □ RMA certification for sales of 3 million units, with additional revenue indicated by a number following the symbol. Catalog number is for cassette single, regular cassette, or cassette tape.

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BILLBOARD APRIL 11, 1998

Billboard TOP R&B ALBUMS

APRIL 11, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART
1	79	—	2
2	1	59	2
3	2	—	2
4	4	2	7
5	3	1	5
6	6	5	7

ON CHART

ARTIST

ALBUM & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)

FRONT

COVER

DE

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* * * NO. 1/GREATEST GAINER * * *

Artist & Number/Distributing Label (Suggested List Price or Equivalent for Cassette)

Rank / Artist / Title / Week on Chart

(1) 79 — 2 CAPTION DADDY * KATIE STRASKE STREET STRUTTER (12/11/97 1/98) ■■■■■ AT No. 1 THE PILLAGE 1

2 1 59 2 C-MURDER HQ UNIT 32TH & 3RD (12/16/97) ■■■■■ LIFE OR DEATH 1

3 2 — 2 SOUNDTRACK HOMECOMING 54086584 (10/16/97) ■■■■■ THE PLAYERS CLUB 1

4 4 2 7 SILK THE SHOCKER * KID KOALA'S HOMECOMING (12/16/97) ■■■■■ CHANGE IT 2 DA GAME 1

5 3 1 5 SCARFACE RAP-A-LOT 4547457 (10/16/97) ■■■■■ MY HOMIES 1

6 6 5 7 BRIAN MCKNIGHT * TONIGHT 516251 (11/16/97) ■■■■■ ANYTIME 1

(1) NEW 1 ARETHA FRANKLIN * KNOCK ON HEAVEN'S DOOR (12/16/97) ■■■■■ A ROSE IS STILL A ROSE 1

8 5 3 8 K.C. & JOJO * KICKIN' (12/16/97) ■■■■■ LOVE ALWAYS 2

9 9 14 25 JANET * VIRGIN 4161-2 (12/16/97) ■■■■■ THE VELVET ROPE 1

(1) NEW 1 DAS EFX EASTWEST 440847 (12/16/97) ■■■■■ GENERATION EFX 1

11 7 6 28 USHER * LA PAZ 2543434 (12/16/97) ■■■■■ MY WAY 1

12 12 7 20 LSG & EASTWEST 440847 (12/16/97) ■■■■■ LEVERT SWEAT GILL 1

(13) 18 20 26 NEXT ARROW 3887 (12/06/97) ■■■■■ RATED NEXT 1

(14) NEW 1 PUBLIC ANNOUNCEMENT MM 540862 (12/16/97) ■■■■■ ALL WORK, NO PLAY 1

15 12 9 23 MASEKA * BAD BOY 730717 (12/16/97) ■■■■■ HARLEM WORLD 1

16 13 18 QUEEN PEN UL 903314 (12/16/97) ■■■■■ MY MELODY 1

17 11 15 23 MASTER P * HQ UNIT 555799 (12/16/97) ■■■■■ GHETTO D 1

18 15 13 21 MYSTIKAL * BIG ROTINO 555799 (12/16/97) ■■■■■ UNPRECEDENTED 1

(15) NEW 1 PLAYA 07 JAH 555801 (12/16/97) ■■■■■ CHEERS 2 U 1

20 23 27 JON B. * RAYDOME MUSIC 517015 (12/16/97) ■■■■■ COOK RELAX 20

22 8 4 3 KULLAH PRIEST 047571 (12/16/97) ■■■■■ HEAVY MENTAL 1

22 29 18 TIMBALAND AND MAGGOS * MAGGOS/ROCKIN' ROLLIN' (12/16/97) ■■■■■ WELCOME TO OUR WORLD 5

22 34 8 12 THE LOX * KID ZEE 141404 (12/16/97) ■■■■■ MONEY, POWER & RESPECT 1

24 36 10 24 C-BANG (ANGLO THREES ASIAN) 688024 (12/16/97) ■■■■■ TELL MY CASETTE GROUPS 1

25 27 11 20 MARY J. BLIGE * MCA 120902 (12/16/97) ■■■■■ SHARE MY WORLD 1

26 21 32 25 OIL SKINN KID 120902/UNIVERSAL (12/16/97) ■■■■■ OIL SKINN 10

27 17 17 26 PUFFY BLEED (I'M GOING TO HAVE IN THIS WORLD, ARE - MY BALLS AND MY MICRO 1

28 24 24 28 MARIAH CAREY * COLUMBIA 41035 (12/16/97) ■■■■■ BUTTERFLY 3

28 28 22 28 WILL SMITH & COLUMBIA 688024 (12/16/97) ■■■■■ BIG WILL'S STYLE 3

27 27 30 26 KEITH WASHINGTON SLATE 1274495 (12/16/97) ■■■■■ KW 27

29 29 25 CNCO DEBARGE * 3045 555802 (12/16/97) ■■■■■ LONG TIME NO SEE 14

32 22 23 DESTINY'S CHILD 671709 (12/16/97) ■■■■■ DESTINY'S CHILD 14

32 25 19 ERTHAK BADU & 555799 (12/16/97) ■■■■■ LIVE 1

34 34 31 29 BUSTA RHymes & JAY-Z 141404 (12/16/97) ■■■■■ WHEN DISASTER STRIKES... 1

35 28 33 28 JAGGED EDGE 3D 90 07 688024/UNIVERSAL (12/16/97) ■■■■■ A JAGGED ERA 15

36 30 28 29 SOUNDTRACK * LA PAZ 244044 (12/16/97) ■■■■■ SOUL FOOD 1

(27) NEW 1 LIL' KIEK * JAH DOWNSHAWTHREE 481205/2000 (12/16/97) ■■■■■ COMMANDMENT 37

38 31 25 27 PUFF DADDY & THE FAMILY * BAD BOY 730717 (12/16/97) ■■■■■ NO WAY OUT 1

39 32 26 27 JAY-Z * PUFFY-PELLAYA 481205/2000 (12/16/97) ■■■■■ IN MY FUTURE, VOL. 1 2

(40) 39 32 62 SOUNDTRACK (RUMBO 100) 12271 (12/16/97) ■■■■■ RIDE 13

41 37 36 45 NYLCE JEAN FEAT. REFUGEE ALLSTAR * NYLCE 07 JAH/PREDATOR THE CHANNEL, FEAT. REFUGEE ALLSTAR 4

42 38 41 54 BEENIE MAN SMOOKIN' VIBES (12/16/97) ■■■■■ MANY MOODS OF BEENIE 36

43 38 34 57 JOE * FIVE 416028 (12/16/97) ■■■■■ ALL THAT I AM 4

(45) NEW 1 VARIOUS ARTISTS RUTHLESS RECORDS 10TH ANNIVERSARY COMPILATION - DECADE OF GREATNESS 44

45 40 37 39 2PAC * 481205/2000 (12/16/97) ■■■■■ IT'S STILL DOWN (EMINEME) 1

46 25 — 2 CECE WINANS 141404 (12/16/97) ■■■■■ EVERLASTING LOVE 35

(47) NEW 1 ERYLLE E. PRIME 141404 (12/16/97) ■■■■■ TOUGH ENOUGH 47

(48) NEW 1 CORINA IRROVAT DASH 07 555802 (12/16/97) ■■■■■ FAUCET AWAKENING 48

49 42 37 45 GOD'S PROPERTY FROM KIRK FRANKLIN'S UN-NATION * GOD'S PROPERTY 1

50 42 37 45 2PAC 481205/2000 (12/16/97) ■■■■■

50 Above with the greatest sales gain this week. *Reprinted. Industry Area of America (RAIA) certification for shipment of 500,000 retail units. # indicates a weekly album that exceeds two hours; the RIAA distributes shipments by the number of discs and/or tapes. *Refers to LP if available. Mixed tape price, and CD prices for BMG and RCA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are approximate weekly prices. Greatest Gainer shows charted/total week increase. Faceplate indicates biggest percentage gain. Headbanger! shows albums removed from Headbanger's chart. # indicates past or present Headbanger's title. © 1998 Entertainment Communications, and SoundScan, Inc.

50	44	35	54	54	THE NOTORIOUS B.I.G. * BAD BOY 730711 (12/16/97) ■■■■■ LIFE AFTER DEATH 1
50	41	35	24	24	LINC SAM 471502 (12/16/97) ■■■■■ UNCLE SAM 1
50	43	47	8	8	VARIOUS ARTISTS THUMP KING (12/16/97) ■■■■■ OLD SCHOOL FUNK 8
50	43	45	21	21	KAREN CLARK-SNEAD SLAND 521057 (12/16/97) ■■■■■ FINALLY KAREN 21
50	33	22	5	5	SOUNDTRACK HQG 505414 (12/16/97) ■■■■■ 16/16/16 5
50	48	40	23	23	THREE 6 MARTIA RELATIVITY 141404 (12/16/97) ■■■■■ CAUGHT UP 23
50	45	42	7	7	DRU HILL DRU 120040 (12/16/97) ■■■■■ DRU HILL 7
50	55	52	35	35	DJ NODDY RELATIVITY 141402 (12/16/97) ■■■■■ TIME FOR HEALING 35
50	63	62	56	56	MISTER P * NO LIMIT STATE PRETTY (12/16/97) ■■■■■ ICE CREAM MAN 56
50	51	51	15	15	KENNY G * APRIL 1998 (12/16/97) ■■■■■ KENNY G GREATEST HITS 15
(1) NEW 1 VARIOUS ARTISTS STREETSIDE 141402 (12/16/97) ■■■■■ D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION 61					
62	50	50	24	24	MACK 10 * KICKIN' FOXY BROWN, AZ AND NATURE THE FIRM — THE ALBUM 1
62	48	43	23	23	SWV SWV 612627 (12/16/97) ■■■■■ RELEASE SOME TENSION 23
64	52	51	58	58	TRU 20 HOLM 505409 (12/16/97) ■■■■■ TRU 20 DA GAME 2
65	53	54	44	44	BIG TIMERS CASH 1011-120 (12/16/97) ■■■■■ HOW U LUVE THAT 44
66	58	55	15	15	VARIOUS ARTISTS POLYPHONY 5126204 (12/16/97) ■■■■■ THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 15
67	57	54	46	46	FATTI LAMELLA MCA 118421 (12/16/97) ■■■■■ FLAME 46
68	56	46	5	5	ABOVE THE LAW TONY BOY 1223 (12/16/97) ■■■■■ LEGENDS 27
(63) NEW 1 GANG STAR ADD TRIBE 454897 (12/16/97) ■■■■■ MOMENT OF TRUTH 65					
70	58	59	28	28	LUTHER VANDROSS CASH 511217 (12/16/97) ■■■■■ ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 17
71	65	68	2	2	PEGGY SCOTT-ADAMS MISS BUTCH 425543 (12/16/97) ■■■■■ CONTAGIOUS 2
72	66	53	38	38	MISSY "MISSES" MILEMAN ELLIOTT & SHINEWHITE 612624 (12/16/97) ■■■■■ SQUAD UP/DYNA 1
73	62	66	22	22	H-TOWN HOLLYWOOD 1206 (12/16/97) ■■■■■ LADIES EDITION 12
74	61	62	44	44	MAKAIVALE A' DEATH ROW RECORDS 1012 (12/16/97) ■■■■■ THE GUN KILLUMINATI: THE 2 DAY THEORY 1
75	64	57	26	26	IMMATURE MCA 1144 (12/16/97) ■■■■■ THE JOURNEY 26
76	54	46	27	27	BOXZ IN MEN' MCA 510335 (12/16/97) ■■■■■ EVOLUTION 27
77	65	45	4	4	FAT PAT WEDDING 1120 (12/16/97) ■■■■■ GHETTO DREAMS 39
78	73	24	11	11	LL COOL J DEEP 513518/MCNYC 111 (12/16/97) ■■■■■ PHENOMENON 4
79	71	87	7	7	TRU 20 PEAKY 454897 (12/16/97) ■■■■■ ONE HEART ONE LOVE 67
80	72	75	22	22	RAKIM UNIVERSAL 511217 (12/16/97) ■■■■■ THE 18TH LETTER 1
81	48	56	3	3	SMOOTH PENSATIVE 54053848 (12/16/97) ■■■■■ REALITY 48
82	67	69	19	19	VARIOUS ARTISTS PROUD 505431 (12/16/97) ■■■■■ IN THE BEGINNING... THERE WAS RAP 4
83	74	78	18	18	THE WHISPERS SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE 1
84	72	83	23	23	BERE HYMNAS ATLANTIC 624124 (12/16/97) ■■■■■ BEBE HYMNAS 36
(85)	65	87	32	32	SONGTRACK * 3015 555802 (12/16/97) ■■■■■ MONEY TALKS — THE ALBUM 8
(87)	62	80	45	45	SONGTRACK * HQ UNIT 555803 (12/16/97) ■■■■■ RETALIATION, REVENGE AND GET BACK IT 87
(88) NEW 1 NERDOLPHICS DEEP IMPRESSIONS 47432000 (12/16/97) ■■■■■ THIRD EYE VISION 88					
79	75	—	2	2	DJ SQUEEZY PRESENTS: TOM SHEDSKIN 2000 (12/16/97) ■■■■■ 2 WILD FOR THE WORLD 79
90	82	88	7	7	RANDY CRAWFORD 454897 (12/16/97) ■■■■■ EVERY KIND OF MAD — RANDY, RANDI, RANDZEE 90
(91) NEW 1 VARIOUS ARTISTS EASTWEST 4511015 (12/16/97) ■■■■■ RHYTHM & SOUL 1994 VOL. 1 91					
92	67	59	20	20	MACK 10 * FRONT 3015 555802 (12/16/97) ■■■■■ BASED ON A TRUE STORY 9
(93) NEW 1 RAKIM SUE 3100 555802 (12/16/97) ■■■■■ NO MORE GLORY 4					
94	91	56	22	22	BONEY M JANIS WALTERS 54053847 (12/16/97) ■■■■■ SWEET THING 49
95	60	60	1	1	ERTHAK BADU A' 555802 (12/16/97) ■■■■■ BAZOOKA 1
(96) NEW 1 2PAC * 481205/2000 (12/16/97) ■■■■■ GUNWIFE & SWEETHEART 141402 (12/16/97) ■■■■■ GUNWIFE, THE BACHELOR 14					
97	53	52	30	30	TWISTA CHILLIN' 555802 (12/16/97) ■■■■■ ADRENALINE PUSH 13
98	82	82	1	1	STW BIRDS 454897 (12/16/97) ■■■■■ USUAL SUSPECTS 25
99	84	84	63	63	KENNY LATTIMORE ■■■■■ COLUMBIA 071205 (12/16/97) ■■■■■ KENNY LATTIMORE 19
(98) NEW 1 BOO THUGS-N-HARMONY * 555802 (12/16/97) ■■■■■ THE ART OF WAR 1					

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Wandum Continues To Push The 'Rhythm' Envelope

BLURRING THE LINES: With "Program Yourself," Wendum's glorious second collection for Strictly Rhythmic, visionary producer/performer Brian gets closer to his family goal for the act: to blur the divisive lines of segregation between dance music and allegedly more "serious" genres like classical and jazz.

"The truth is that my direction has always been spread out over a variety of styles," he says. "I'm loyal to my dance music heritage, but I'm also responding to my need to explore other influences and interests."

To that end, Brian's latest material is far more complex and textural than your standard four-on-the-floor club anthem. He prefers to call it "rhythm soundage"—a sonic blast that begins when digested in total as a conceptual work of art. He spent nearly two years locked away in his Atlanta studio like a scientist in a laboratory, gathering what he describes as "dissenting staff. I wanted this album to possess sounds and songs that could not be put exclusively in a house context. It's equally balanced between drum'n'base and house."

In retrospect, Brian views the experience of creating "Program Yourself" as "utterly revolutionary, but ultimately isolating." He tends to work completely alone, ensconced in his thoughts and imagination. It's a work ethic that might drive some mad, but Brian finds it uniquely comforting: "I actually get self-conscious when I have to play stuff for people. I just want to sit at a keyboard."

He did exception to this work environment to include several singers to add flesh to his winding melodies and muscular grooves. Gaelle provides a rich R&B flavor to "King Of My Castle," "You're



by Larry Flick

The Reason," and "Instrumentation," while Michelle Riley performs on "Walk With Me" and "Spirits." Round out the set are Frank Simmons on "Diving For Pils" and Deep C & Udo's "Are You High?"

The Reason, and "Instrumentation," while Michelle Riley performs on "Walk With Me" and "Spirits." Round out the set are Frank Simmons on "Diving For Pils" and Deep C & Udo's "Are You High?"

"This is all a far cry from the saluted days of Wendum, which has a history reaching back to 1995, when Bruns and a posse of like-minded DJs and producers began releasing singles on a wide range of underground indies that include Freezeup, StudioK!?, Communiques, Sync/Multiplicity, Love From San Francisco, Acacia, and Acidic. The music was edgy, the culture cutthroat, and always been diverse. In fact, the act's name is a street-wise contraction of the phrase "what I gonna do," which Bruns hopes will eventually include "a little of everything."

Wendum hit pay dirt when it joined the ranks of Strictly Rhythmic in 1996, issuing the critically lauded "Resources" textbook Volume 1. "That album was a proud moment for me," Bruns says. "But I've even more pride in the growth I've experienced since then. I hope to listen to 'Program Yourself' and say the same thing."

He's certainly on the right path, given the widespread soulain laid down by the set's spanking-hot first single, "Where Do We Go," which has been deftly remixed by Armand Van Helden. It's the first offering from a set encompassing the potential to pursue Bruns's wish of a mixed unified world closer to reality.

HANDS IN THE AIR: For he's been searching for that crazy-catchy up-tempo jam that samples Dream Academy's 1985 hit "Life In A Northern Town," "Took a deep breath. That record," said "Sunchyme" by Dario G., is finally about to be realized in a major domestic pressing on Kinetic/Reprise.

The festive, wildy instigating original version of the single (first heard on External Records U.K.) should prove to be irresistible to popstars, while brand-new mixes by Peter Rauber and Prince Quelch Mix will do the trick in keeping import-happy DJs happy in tow. Warning: There are several versions of the song floating around. Don't settle for a cheap copy. The real McCoy will be in stores May 19.

After continuing to exploit her now-classic house anthem "Hidesaway" with a seemingly endless array of remixes, De'Lacy finally wraps her lovely voice around a new tune. "More" pairs her again with veteran producer/writer

Blaze, and it has quite the sticky lil' hook. De'Lacy sounds like she's having the time of her life, digging into the groove with a wild energy.

Joey Toralessa of New York Mendosa contributes a few spicy remixes to this de-Construction U.K. 13-incher, which has yet to confirm a stateside home. If a major-label exec isn't bright enough to pick it up, chances are good that Easy Street Records, De'Lacy's original New York home base, will do the honors.

With almost every other dance act on tour for a discography to cover, we want to applaud Shylo's Myspace Big-Big Hug for having the vision to revise Richard Rodgers and Lorenz Hart's pop standard "My Funny Valentine."

It's a bold move that could pay off big time. Group leader Itaa Shur has crafted an arrangement that's reverent of the original composition while still being refreshingly relevant to today's young generation. Santa Alaya is a sultry presence, gliding through the song with the languid wile of a lounge performer. Meanwhile, Shur spikes an otherwise sleek and synth-happy track with a delicious flute solo by Richard Worth. It all adds up to a single that we predict will set clamor on its ears—as well as draw attention to the set's giddyous full-length set, "Music From The Aurial Exotica."

IN THE MIX: No self-respecting truly music-loving clubhead can live forever on the dissonant, often emotionally empty food of electronica. After an ample dose of blips and bleeps, the mind demands more earthly nourishment to accompany all of those high-tech gels.

Finally, there are acts like Chocolate Waest at the ready when such a need arises. Its first Nite Time collection, "Spectrification," combines the cool adventure of life in the computerized groves lane with endlessly comforting elements of primal funk and hip-hop—not completely unlike the fodder of Daft Punk, but



Footlight Games: RCA division-shaking Wild Orchid recently chilled with label mate and sync collaborator David Guetta in Hollywood. Club DJs are being served promo-only 12-inch remixes of "I Won't Play The Fool" and "Follow Me" from the group's eponymous debut disc. RCA A&R executives Vince DeGeorgio and Ron Ferri did the post-production honors on the former cut, while Joey Moek handled the latter. Meanwhile, N Sync is enjoying crossover pop success with its first single, "I Want You Back." Pictured in the front row, from left, are Wild Orchid's Renee Sandstrom and N Sync's Chris and Justin. In the second row are N Sync's Lance, Wild Orchid's Stefania Ridel, writer Michael Paquette, N Sync's J.C. and Joey, and Wild Orchid's Stacy Ferguson.

with far more flair. Partners Marc Royal (better known as smartie at T-Power) and Chris Stevens are adept at conjuring a communal vibe within their arrangements, frequently undercutting their chunky beats and aural textures with a mix of hand-clapping and random chattering. Clearly, the ladies have been doing more than merely studying beats of old rap records; they were soaking in the party-like essence that's captured the fancy of the masses. By doing so, even the most chilled

jam crackles with contagious energy. L.A.'s intriguing new 4-Play Records is off to a solid start with "Prologue," a floor-pounding Tenth Chapter—ska Carl Cox and Paul Van Dyk. It's juiced with all the keyboard work you'd expect from a DJ, and around enthusiasts have come to expect from the ladies, while possessing the kind of heat needed to pass master with more mainstream pastures. Added pleasure is derived from Dave Aude's appropriately assertive remix.

Berman Bros. Plot Pop Prominence Via Columbia

NEWS YORK—Sibling production team Frank and Christian Berman are a dance music rarity. Not only are they surviving in the cutthroat frontlines of clubland, they're making the rounds of gradually elevating themselves to the top shelf of mainstream music.

By combining a shrewd pop sensibility and a knack for crafting grooves that are equally at home on turntables and the airwaves, the Bermans have built a budding empire filled with golden hits.

Actually, they are far more than a production and songwriting team. They've never waited for a label or an artist to knock on their door. Rather, they function as talent scouts, seeking out the perfect voice and/or image for their musical vision.

"It's much more fun to work that way," says Frank Berman. "We're more invested in what we're doing when we've gone out and found the artist and tailored music specifically for them."

Christian Berman agrees. "Every artist we work with is like a part of

our family. Finishing each record is like giving birth to a little Berman," he says with a laugh.

It's a philosophy that has worked to their advantage. For example, all three members of the Berman brothers have done well outside their work responsibilities. Among the highlights of their sterling discography are hits like Real McCoy's "Another Night," "Runaway," and "Automobile Lover."

for Arista; Amber's "This Is Your Night" and "The Colour Of Love" on Tommy Boy; and, more recently, "Breaking All That Down" by Goffee, "She Moves" and "True" by Mercury newcomer Alex Braxton.

To that end, it's no surprise that they've recently inked a worldwide production deal with Columbia. It calls for the Bermans to issue singles and albums by their own artists through Columbia, as well as occasionally remix and produce projects by acts already on the roster.

"It's like having a giant family taking care of our projects," Frank says. "Columbia has an extraordinary track record for breaking pop artists

(Continued on page 28)

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- STRANGER IN PARADISE (LITTLE HOUSE) VARIOUS ARTISTS
- ABOUT IT (FEAT. THE TOP FIVE) FIRE ISLAND FEAT. LOLEATAN HOLLOWAY V2
- PRIEST RUMBO (LITTLE HOUSE)
- JUST WAIT SOMWHERE CHICANE (ESTONIAN RECORDS)

MAXI-SINGLES SALES

- I GOT THE MOOD UP MAXI-PIRATE
 - YOU SEXY THING (NOT HOT CHOCOLATE) NOTHSTAR
 - WHERE DO WE GO WANDMUE
 - THE PEOPLE WHO KNOW BROS. (KID CREOLE & THE COCONUTS)
 - KEEP IT DOWN (THE CRITICAL METHOD) OFFICE OF ANGELS
- Disclaimers: Titles with future chart potential, based on club play or sales reported this week.



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*** No. 1 ***

2 HITS IN 100+ LISTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	7	I'M LEAVIN'	WESTLIFE
2	6	5	FUN SURVIVAL DILETTANTE	MIRTHA
3	9	5	TEMPTATION CHAMPION	332
4	11	26	FROZEN	AMERICAN IDOL/SHANNON BROS.
5	6	9	REMEMBER PERFECTION	ADRIENNE RICHARD/WHITE
6	14	23	UNTIL THE DAY TWISTS	SNAKE MACHO
7	6	11	NEPAPA 500 WEST THROBING	Apollo Four FOITY
8	9	6	IT'S OVER LOVE	LISA 54617
9	6	6	MEET HER AT THE LOVE PARADE	TWISTED SNAKE MACHO
10	14	22	HAPPY ELECTRA PROMISES	TOKI TEE
11	15	17	MUSIC TAKES YOU JETSETTER 2555	PULSE FEATURING ANTONETTE ROBERTSON
12	20	26	THE RHYTHM MAN 2005	THE NEW RHYME MOVEMENT
13	17	25	HAPPINESS EPICURE PRONGERS	KAMASUTRA FEATURING JOCELYN BROWN
14	12	32	2009 SOUL PRONGERS	DAFT PUNK
15	8	6	WE HAVE THE HOUSE SURROUNDED CALMA 1202	THE COLOMBIAN DRUM CAPITAL
16	10	7	STIR ULTRAFLY BORNSTYL	SASHI FEATURING LA TREC
17	22	34	THIRSTY YOU ATLANTIC 8485	SELENA VENUS
18	25	30	I SUMMERED BORNSTYL IMPORT	ROSEY VENUS
19	26	32	I THOUGHT IT WAS YESTERDAY 5750/ISLAND	SDG/SO NIQUE
20	27	31	FLYING HIGH 400 CUTTING 422	TRALALA
21	19	19	PRISONER OF LOVE LA-DE-OI COLUMBIA 76054	• TIANA EVANS
22	13	8	HIGH TIMES WORK 7878	• JAMPOOGA
23	18	16	EVERYTHING WANTS TO BE ELEKTRA PRONGERS	ZIGGY MARLEY & THE MEDLEY MAKERS
24	28	35	THE REAL BASE 1000 AMERICA 3778	• BROOKLYN SOURCE
25	22	34	SHAKE THAT ASS! 2002 RHYTHM 1125	GWYNNE SOUL
26	32	37	MIRACLE 604 PRONO	• OLIVE
27	9	19	YOU MAKE ME FEEL (UN)HAPPY REALITY 20295	• SYRON STINGILY
28	33	42	I GOT LOVELY HYPER 284-12	• JANET
29	—	7	TWISTED HYPER 2000 4001/ISLAND	WAYNE G.

*** Power Pick ***

10 HITS IN 100+ LISTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	FOUND A CURE STRIKER RHYTHM 2124	• ULTRA RATE
2	36	43	THE FUTURE OVERPLATED KINETIC 42000/REPRISE	• ARKATAKA
3	24	14	FLY AWAY BUTTERFLY REPRISER COLUMBIA PRONO	• NARAHAY CAREY
4	21	15	SPILLER FROM RID D' DO IT EAST	GROOVYJUICE GASTROSTYLIC RHYTHM
5	39	47	I GOT A MAN SPG 800	LAGUNA SHAMPAUL CARTIER
6	40	46	LOVE IS SO NICE JUNE STREET 1373	URBAN SOUL FEAT CECILY JEFFRIES & TROYETTE KNIGHT
7	47	47	DISTORTION 2000/SHAMPAUL RHYTHM	PANMANAGE
8	31	37	LAST NIGHT DJ SAVED MY LIFE 3200/SHAMPAUL	• SYLA LBO
9	NEW	1	DO IT AGAIN CLOUD9/SHAMPAUL RHYTHM	HIZON N GUZO
10	10	20	ICY LAKE 42000/SHAMPAUL	DAT GVEN
11	41	46	READY 3200	• BRUCE MAYHE
12	45	—	BUTTERFLY PERFORMANCETIC 42000/REPRISE	TILT
13	29	13	OFF THE HOOK ATLANTA 8470	• JODY WATLEY
14	65	—	THE BEDDING PARADISE 229	RUF RAY
15	NEW	1	MY FUNNY VALENTINE SHAFT 2000/REPRISE	BIG MUFF
16	NEW	1	EMPTY KISSES MYSTIC PRONO	KARINA
17	38	31	RESCUE ME 42000/SHAMPAUL	JAMIE MYERS (FEATURING CAROL THOMP)
18	NEW	1	HANDS TO HEAVEN GUITAR 23402	PURE SUGAR
19	48	43	OPEN YOUR MIND INT'L 1401/PRIORITY	URURU
20	34	38	EVERYTHING HIGH 4000/SHAMPAUL RHYTHM	LUSTRAL
21	50	43	MEET HER AT THE LOVE PARADE 4000/REPRISE	DA HEDOL

© Titles with the greatest sales or play increase may play more weeks. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gain on Maxi-Singles Sales is awarded for the largest sales increase among singles in the top 50. # indicates availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (CD) CD maxi-single availability. © 1998 Billboard/BPI Communications.

BERMAN BROS. PLOT POP PROMINENCE VIA COLUMBIA

(Continued from page 385)

in the global market, and we're very pleased that they will be helping us to carry our vision into the world and into the future."

Christian echoes Frank's sentiment, adding that having a single label operation will allow them to "develop all different kinds of projects. It will also be very nice to have one base to work from. That will eliminate a level of energy and activity that draws our attention away from making music. We've always believed in long-term commitments, so this is perfect."

George Martin

IN MY LIFE



THE BILLBOARD TRIBUTE





GEORGE MARTIN

The Billboard Interview

The Multitalented Producer Looks Back At How His Music Career Came Together

BY PAUL SEXTON

It's an unusually springlike February morning in north London. Shoppers go about their business on Haverstock Hill, while up the road opposite, close to the well-to-do locale of Hampstead, a converted church conceals one of the creative hubs of the contemporary British music scene.

Inside Air Studio, musicians gossip over tea and biscuits in the canteen, while others scurry toward sessions with violin or electric guitar in hand. Suddenly rats run across a toll, imposing man, for whose last-day presence the word "assassinated" might have been expressly coined. Sir George Martin greets his dashboard, invites us to his "cubbyhole" and, as an orchestra plays parts for an upcoming film soundtrack below his office window, he reflects on a singular musical life.

You've been immersed in music longer than many of your fans have been alive. It's strange to think that the new "In My Life" album is the last record to carry your name as producer.

Well, it's no particular drama. Inevitably, there comes a time when people stop doing what they've been doing, and I decided it was about time. It's 48 years since I first set foot in a studio. That's a long time by any standards. I've had a bloody good innings. Somehow or other, in the last year, I seem to have worked more intensely than I have for a long time, and I found myself getting very jealous that I wasn't getting any time to myself or my family. My hearing is not as good as it was, and you do need good hearing to be a good producer: I get by, but I know that I'm not the hotshot I used to be. But knowing that I would have to finish, I decided I would make my own last record. It's a kind of tribute, too, to all the people that I've been lucky to work with over the years.

It's interesting that a number of people on the album aren't from the pop and rock milieu.

The reason for that is I didn't want to be too obvious. My first thought was to make an album of my own music, which would be quite nice to do and quite self-congratulatory. But I realized there's not much point, because, to be honest, who wants to hear it except me? Beatle music was the obvious course to take, but you don't want to do wallpaper music. So I thought I'd look at it from a different angle and do the unexpected, and that's where the casting came in. It's friends and heroes. So casting some-

one like Goldie Hawn in a song ["A Hard Day's Night"] was a delight, because I've always wanted to get to know her, and she is just as charming, funny and beautiful as I'd imagined her to be. And she did a great job.

In your 1979 autobiography, "All You Need Is Ears," you said about retirement: "I'm damned if I'm going to be a full-time oldster like my grandparents."

The funny thing about getting old is you don't basically feel any different. Every time I get up in the morning and look in the mirror, I say, "Morning, Dad," and I go on to shave. You're carrying around a carcass that's falling apart, but deep down you're the same person. I don't feel any different now than when I was about 50.

You still seem fascinated on an aesthetic level by the mysterious hold that music has over us.

I did a series recently for the BBC called "The Rhythm Of Life," where I talked to lots of people about music, because having spent all my life in music, I still don't know what the hell it is. It's a weird thing, and an enormously powerful thing. It's so elemental and primal; that's the most significant thing. We've been making music for 80,000 years, and we probably sang before we talked. It's such a part of our human nature, but nobody's really got to the bottom of it. I'd been wanting to do that series for a long time.

I suppose the reward is in moments like Brian Wilson telling you [at the mixing desk] that you've just improved "God Only Knows."

[Laughs] Yeah, that was the fun of it, really. We did it for laughs and because I wanted to do it. Lovely meeting up with Brian. He's gone through a lot of problems, but he's come out the other side, and he's very happy now with his new baby. I was very glad to see him like that. Terrible tragedy about Carl [Wilson]; I was very upset about that.

There was music in the Martin household from early on, a piano in the house from when you were 6.

Continued on page 34



Often called "the fifth Beatle," George Martin worked with the Fab Four from the start.

There are places I'll remember
All my life though some have changed
Some forever not for better
Some have gone and some remain
All these places have their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all...

George Martin In My Life

The most successful producer of all time brings you his final album

'In My Life' is a collection of classic Beatles songs performed with Heroes & Friends

Released 23rd March 1998

Robin Williams

Bobby McFerrin

Goldie Hawn

Jeff Beck

Celine Dion

Vanessa Mae

Jim Carrey

John Williams

Billy Connolly

Phil Collins

Sean Connery



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GEORGE MARTIN IN MY LIFE

GEORGE MARTIN Q&A

Continued from page 31

Yes, that was the basic factor. My parents weren't musical, but they were very creative. My sister was three and a half years older than me, and she had piano lessons. I used to copy what she did when I was about 4 or 5—she was 8 or 9—and I wanted to have piano lessons too. But we couldn't afford that, so I just made up my own music as I went along. And, of course, my sister doesn't play piano at all now. I found I could play the piano, and, by the time I was 15, I was running a dance band.

I went into the service because the war was still on, and I met quite a few good musical people who advised me to take up music. I said, "It's all very well, but I can't read or write music. I'm just self-taught." I had a fairy godfather in the shape of Sidney Harrison, a wonderful man who was a very good pianist and educator. He understood my desire to take up music, and he arranged for me to have an audition with the principal of the Guildhall School Of Music. He agreed that I should study composition. I went there and had a three-year course.

With your classical background, did the Beatles regard you as a "softie"?

I think all of this has been exaggerated by the media over the years, that I've been cast in the role of schoolmaster—the soft, the better-educated. I don't know if it's true, but my grounds were very similar. Paul and John went to quite good schools. I went to an elementary school, and I got a scholarship for that, and I went to Jesuit College. We didn't pay to go to school; my parents were very poor. Again, I wasn't taught music, and they weren't. We taught ourselves. My instrument happened to be the piano because it was lying around. Their instruments was the guitar. They formed a band, and I formed a band. So there are quite a few parallels. As for the posh bit, you know, they were really poor, but they got into the air force, signed as an officer and fly in the Fleet Air Arm without getting a little bit posh; you can't be like a rock 'n' roll idiot throwing soup around in the wardroom. It does civilian you a little bit.

Is it true that you worked on your accent?

That's again been slightly exaggerated. I did have very much a London accent, and I did join a drama society. I didn't work on my accent any more than Tony Hopkins did, put it that way.

One of your early ambitions was to write for films, but your first experience of that [on the British B movie] "Take Me Over" with the Temperance Seven in 1962 was disastrous.

When you're a young musician, you think [film work is] terribly glamorous—I know, I could write music for films. And of course I have; I've written 15 films. But the first experience was a nightmare, because I didn't know anything about the techniques of film writing, and I just muddled my way through it. But I learned fast, and I just became fairly accomplished at doing what was necessary.

Is it fair to say that music saved you from the civil service or some other office position?

Not really. As I say, my parents were pretty poor, but they

were jolly nice people, and circumstances were pretty hard in the '50s, there was a tremendous depression. My father was out of work for a year and a half. Even though he was a very skilled carpenter, he had to take a job selling papers, standing on freezing corners. I feel so sorry for him, and he was terrified that I would have to go through that. So he said, "Get a safe job, something you can't be fired from. Join the civil service, that's what you want."

I did join the civil service, at the War Office, I made tea and so on, but at that time I wanted to be an aircraft designer. That was no good, but if I hadn't gone into music, I would probably have gone into design of some sort. I still hanker after that—boat design, for example. In fact, I'm thinking of taking a course in hydrodynamics right now.

Around the time you joined Parlophone in 1950, the profession of record producer was pretty rare, wasn't it?

There were a few record companies, and the ones that they weren't called record producers. They were called "artist and repertoire managers." They didn't really shape events in the studio. Their jobs, rather like the A&R men of today, was to recruit talent, put them in the studio and give them an opportunity to be recorded, rather like a broadcast. In those days, you didn't shape the sound, you just took what was there.

Did you sense that your role was becoming more sophisticated and demanding?

Yes, but I was learning around and experiencing. As I was becoming a label in 1955 and was responsible for the work on that label, I had to choose not only the artists but what they were doing, and make sure they were going to make a record that was going to sell. I couldn't fight all the opposition from America—the big stuff, Harry Belafonte, Frank Sinatra, Guy Mitchell, Doris Day, those kind of people who were dominating the British record scene. Which is why I went into comedy, I thought. "No one's doing that, I think people would like to hear this."

There was kind of a history of that on Parlophone. It was the label that issued "The Laughing Policeman" [by Charles Pritchard], so people did start as humor records that cheered them up. That was quite creative, because you had to choose scripts or write ideas into things. I would propose an idea to Peter Sellers or someone, and we'd have a kind of think tank.

When you joined Parlophone, it was very much the poor relation among the EMI labels, wasn't it?

EMI was [the predecessor to the record label] HMV, which was strong, with all the RCA Victor catalog, and Columbia, which had all the Columbia American catalog, and Parlophone. There was also Regal Zonophone, but that was mainly Salvation Army records. During my time, EMI bought Capitol, so that became another label.

The facilities at Abbey Road when you arrived there sound prehistoric now.

Very much so. In the '50s, stereo was reserved for classical recordings. You didn't do any overdubbing or editing. When I first went into the studios in 1956, we didn't use tape. We went directly to wax, because it was so much better quality.

Was it your reputation for taking a chance on different things that got you noticed?

Well, you've got to remember that when the Beatles came along, there wasn't much rock 'n' roll music in this country anyway. Tommy Steele was about the most extreme one we had, and Cliff Richard. So there was no yardstick to judge it from. And having made all these comedy records, there was an advantage there, because the Beatles were great Goon fans. They loved the Peter Sellers recordings, and they knew that I'd made them.

Was it disappointing when the first single, "Love Me Do," wasn't a huge hit?

No. I was quite happy that it got as far as it did. I never expected great measures of that. When I was recording them in the early days, I was looking for a hit song, and I knew they didn't have it. The best they had were "Love Me Do," "PS I Love You," "One After 99." None of those was going to set

George Martin always seemed to me to be a "softie" and a gentleman—even though his roots, like many of us, were in the common people. He has a touch of class that is quite impressive. In the early Beatles days, if he visited Liverpool, he would often suggest that he and my dad should spend a day at the races watching horse gallops by. If you add this to his great sense of music and his fine production skills, you begin to get the idea of why I respect him so much. Plus he's a bit of a laugh as well. So enjoy this tribute issue, George—and long may the wind blow up your kilt!

—PAUL McCARTNEY

Congratulations, dear George. You have done a remarkable job for the music business, made so many hit records, and I must thank you again for giving us a chance back in '63. But... I'm afraid I don't like your suit!

—GEORGE HARRISON

(Editor's note: During his first recording session with the Beatles, George Martin invited the band members into the Abbey Road control room for a playback. "This is what you've been doing," Martin told them. "You must listen to it, and then you dry your eyes and let me." Harrison cheekily replied, "Well, for a start, I don't like your suit!"]

George Martin is one of life's true gentlemen—they are very few and far between in the music industry. I wish George well, and may he spend many hours listening to his mono records. I send lots of love.

—RINGO STARR

Sir George Martin has contributed so much to popular music, it's difficult to know where to start. But having worked with him, his biggest attribute is the studio are calmness, musicianship and that quiet authority that every artist needs. When you record with George, you know you're in the best hands possible, and you also will learn something. Like a master painter, George is a master producer and human being.

—ELTON JOHN

I've known him for ages. He and Judy always came to my parties in Fulham in the '60s, and I went to all of his. We almost worked together on one occasion. I had written some songs and music for a Peter Sellers film called "The Optimist of Nine Elms," a story about a street musician. George arranged and orchestrated everything and was due to conduct the recording session for the soundtrack. Then he broke both arms in an accident and obviously couldn't do the conducting. He's one of the finest producers in the world, a great musician and a total gentleman.

—LIONEL BART

Dear George: Thank you so much for listening to me way back in 1963 and then taking me on as an EMI artist. Thank you so much for sharing your immense talent with me and taking my singing career to great heights. Thank you so much for being a musical genius, for your friendship, your sense of humor. The list is endless, but most of all, thank you so much for just "being"!

—CILLA BLACK

Continued on page 36



From left: Judy Martin, Ringo Starr, Barbara Bach and George Martin at the "In My Life" release party

What can we say,



you're the best!

love Paul, Linda and the kids

GEORGE MARTIN Q&A

Continued from page 34

the world as light as a song. But when "Please Please Me" came along in the form that it did, it was a different matter.

Eventually, the floodgates opened in America in 1964 with "I Want To Hold Your Hand," and from that point on it was mayhem. But you see, I didn't spend all that much time with them because they were on tour all the time. I had to go and see them. I would visit them, whether it was Margate or Miami, but the actual time in the studios was limited by their availability. Recording time was issued out to me very sparingly.

In the famous year of 1965, when you had 57 weeks at No. 1 in the U.K. as a producer, do you remember thinking that you were wearing yourself too thin? You were working crazy hours, weren't you?

[Laughs] It was round-the-clock stuff, yes, it was madness. I was in the studio all the time. What I was concerned about more than anything else was that I didn't overdo the issuing of records. Brian Epstein was anxious always to keep things

I cannot imagine how the U.K. music industry would have progressed to the level of international impact it has today if George Martin had not signed the Beatles. Although much of today's media talk about the impact of the Spice Girls and Oasis, there is no comparison to the change that occurred in the '60s and beyond in Britain as a result of the Beatles' success.

There is one particular incident that has stuck in my memory vividly, and that is when I was visiting Abbey Road during the sessions for "Sgt. Pepper." John and Paul had played George [Martin] some basic demos—just guitar and voice—of one of their new songs. George soon realized that the four-track tape system, which was the maximum available at that time, would be totally inadequate to record the new material to the level and standard he wanted to achieve. He called a top technical engineer into the studio and told him that four tracks were not enough and that they had to come up with a way of providing more. They went away and, after a few days, came back with the solution of synchronizing two four-track machines together, which eventually was the way "Sgt. Pepper" was recorded. I think it is fair to say that this was the birth of multi-track recording, at least in the U.K.

—STEPHEN JAMES, MPA PRESIDENT AND SON OF THE LATE DICK JAMES

To work with George Martin is to work alongside one of the true musical masters of the 20th century. His insights and guidance stay with us in every record we make. Dear George, we salute you.

—THE BEE GEES

THERE IS NO-ONE COMPARES WITH YOU.....
It has been a great honour to work with you
on THE BEATLES' music!

BY THE BEATLES



Wishing you a great success on 'In My Life' project

Our sincere salute to you, Sir George...

Dear George,

thanks for all the pleasure
you've given me through the
records you've produced and
the friendship we've shared.
It was an honour to help you
out on 'In My Life'

lots of love

Pinkfong

GEORGE MARTIN

IN MY LIFE



Robin Williams provided vocals for "Come Together."

A FAMILY ALBUM

With A Little Help From His Friends, Martin Makes His Last Recording A Star-Studded Tribute

BY SALLY STRATTON

We became involved in this project when it was just a twinkle in George Martin's eye," says Steve Lewis, co-founder of Chris Wright and the London-based Echo label, which recently released "In My Life," the final album of the producer's career.

"George is on the board of Chrysalis Group, which is one of the owners of the Echo label, along with the Japanese media group Pony Canyon and me," continues Lewis, "and he mentioned to Chris Wright that he had this idea for making an unusual album as a finale to his career. George didn't want his career to taper off; he wanted his last production to be a con-

scious statement.

"His idea," recalls Lewis, "was to do unusual treatments of some of his favorite Beatles songs. He knew he wanted to score a lot of these songs and have unusual guest artists, and we started talking about who we might approach."

The end result is a striking 12-track collection, cast with unexpected choices of vocal and instrumental specialists, including Robin Williams and Bobby McFerrin ("Come Together"), Goldie Hawn ("A Hard Day's Night"), Jeff Beck ("A Day In The Life"), Celine Dion ("Here There And Everywhere"), Vanessa Mae ("Because"), Jim Carrey ("I Am The Walrus"), John Williams ("Here Comes The Sun"), Billy Connolly ("Being For The Benefit Of Mr. Kite"), Phil Collins ("Golden Slumbers") and Sean Connery on the title track. In addition, "Pepperland Suite" and "Friends And Lovers," two of

Martin's own compositions, are performed in an orchestral setting.

Early conversations about the album took place three years ago. It was not the scope of the venture, however, but George Martin's involvement with other projects—such as the Beatles' "Anthology" and last year's "Music For Montserrat" benefit concert—that kept this compilation under wraps until now. In the U.S., Atlantic Records, partner of EMI's related E-Promotional Products (E-Prod), struck a deal with E-Prod to release the album for North America on May 19. "We had been hearing rumors about the record over the last few months," says Phil Sandhu, head of strategic marketing for E-Prod and the marketing director of the Beatles' "Anthology" series and catalog. "Bruce and I felt that this project, because of George and what the project is about, should be here with us as part of the music we continue to market and promote. The things we

Continued on page 40



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Parlophone continues to be inspired by your example, and aspires to the standards that you set.

Cheers, Sir George!



EMI Records Group UK & Ireland - Home of Artists and Music

GEORGE MARTIN

IN MY LIFE

THE ALBUM

Continued from page 38

know and learned about marketing and selling the Beatles and Beatles-related music product with benefits this project." He adds, "Also, from a pure fan and artistic standpoint, it's an honor to be involved with a project of this stature and a producer of George Martin's stature."

CASTING CALL

"In My Life," understandably, took more time than most albums to set up.

"I knew it was going to be difficult, because, when you're dealing with stars of the caliber, you rightly expect an enormous amount of control," says Lewis.

George Martin's son, Giles, who has worked alongside him as a co-producer since they collaborated on "The Glory Of Gershwin" album, featuring veteran harmonica player Larry Adler and a host of guest stars, describes their role on such multi-artist projects: "Most of the artists on this album are huge celebrities, so they have to be happy and their teams have to be happy, so you're under pressure," he says. "The recording sessions and arranging side were actually the easiest things. The drum tracks alone took a half, but each track was probably done in about two days."

To speed up the process, they decided to contact the artists directly to ask them to take part. "In the music industry, I've found that there's never a yes or no answer," quips Giles.



Goldie Hawn enjoyed "A Hard Day's Night."



Phil Collins sang all four vocal parts for "Golden Slumbers."

Martin. "It's always 'yes if everyone else agrees!'" However, it seemed there was less enthusiasm when it came to the title track.

Goldie Hawn remembers how she reacted when approached to provide the vocals for "A Hard Day's Night," to which she gives a sultry twist. "I couldn't believe it when Sir George called and asked me to sing on this album," she says. "I wanted to make sure that it was the real Sir George Martin."

Phil Collins was eager to participate as well. "At the time, I was working on my 'Into The Light' album at a chateau in France and was sort of commuting from Geneva every day," says Collins. "I told George I'd love to do it but he'd have to come out to me. He just said 'fine,' and he and his son Giles came over."

"The whole day was great. I was thinking, 'Here I am working with this man, this hero of mine, and he's one of those producers, like Artie Martan, who doesn't look like he's producing a record.' It's all very effortless, and it all flows very naturally, and you never really feel the strain. We did the lead vocals, and I said I'd be happy to do all the backing vocals. He offered to get a choir in later, but I said, 'I'd say, OK, I'll try them.' So it ended up with George breaking the track down with me, saying, 'This was John's part' and 'This was George's part,' and for me it was just like, 'Wow, if I stop everything now, at least I've done this.'

THE PROCESS

Once the artists were recruited, there was a period of production. "We routine each artist first," explains Giles. "We met, in some cases, months before and played them the song and spoke to them about it, worked out the key signature and let them have their say."

Hawn recalls, "When I met [George], it was an extremely nice meeting. He was very friendly and made me feel welcome. I had been in the business for many years, and I had been asked to do so long and had grown up knowing was part of an era that decidedly helped to shape music. He and I sat at my piano, and he played and told me about the style he imagined for me—that this song should be performed kind of down and dirty, Peggy Lee style. It felt very comfortable because I like singing slow, sort of torchy songs. Of course, the only time I sing them is in my living room."

Tenacious violinist Vanessa Mae recalls how she was guided but not restricted by George Martin's vision. "Her performance of 'Because'... From early after the invite came in, I found myself go into Air Studios, which I adore anyway, and record it with him. It was a very relaxed atmosphere," she says. "I had the liberty to change the violin parts in certain

Continued on page 42

To Sir George Martin

Congratulations on a career that will probably never be equalled...
... and thanks for a contribution
to the record production industry
that is beyond comparison.
We wish you a retirement to match.

From all at Emtec Magnetics GmbH

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What a record!

Congratulations to our chairman George Martin
from all his friends at Air Studios and Air Edel.



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GEORGE MARTIN

IN MY LIFE

THE ALBUM

Continued from page 40

places, but the orchestral arrangement and the choir were already down on track, which was just as well, because Air Studios is a beautiful studio for the violin but you do need quite a separation between the other members of the orchestra and yourself. It's not one of the songs that I was really familiar with, but it's a beautiful song and it sits perfectly for violin. I'm very happy with it, and I hope he is."

Robin Williams' suggestion that he team up with Bobby McFerrin for the album's opening track, "Come Together" was welcomed. "George let us try anything," says Williams. "I was kind of shocked at first, but then he knew, with Bobby, he had such a great musical base, and he just let me try different things vocally. To work with George is like working with a great director, because he knows musically what he wants but he's also open to any possibilities, which is a wonderful thing. That's why he's got the combination of people that he has on this."

"The album is very interesting stuff, and it's not just the stars, it's the fact that the styles of the songs are so different," says Williams. "It's kind of like being in an ensemble. Even though you only got to work with a few people, in a weird way, you feel like part of the cast."

PLAYING PARTS

Working with actors in musical roles had its advantages, says Giles Martin. "They're so used to doing so many takes when

they do films," he suggests, although he admits he and his father tend to take turns requesting a retake. "Sometimes we play good boy and bad guy," he laughs. "I think I probably play the bad boy more because he has his reputation to keep up and I haven't got one! I can't count on getting my reputation from working with my father; I've got to win people's trust."

Echo's Lewis views their creative partnership with respect.



Ceilene Doss was "Here There And Everywhere."

"You don't ask a George Martin record like you would anybody else's," he notes. "I did have some input but, if I'm absolutely honest, I'd say that George very politely listened to all of my suggestions and firmly rejected any of those that he didn't like. But he took a lot of notice of Giles, who is a very talented young man. Giles was an enormous help to George and to Echo in making this record happen and contributing to the title song."

Lewis says he's thrilled to have seen the project through from the beginning but notes that Echo's involvement was never automatic. "We had to compete for this record," he explains. "When I was negotiating with George's manager, John Burgess, he made it clear that this was not a one-horse race, and he mentioned at least one major [label] during our discussions to keep me on my toes right through to the moment we signed the contract. But that's it should be."

"We did a lot of the recording at Air Lyndhurst, which is probably the finest studio facility in the U.K. at the moment,"

Lewis adds, "and although Chrysalis owns the company, and George runs the studio, it runs as a separate profit center. We also used fairly large orchestras on some of the tracks, so I wouldn't say this was a cheap record. At the same time, I don't think there was any waste whatsoever. George was totally disciplined. The sessions ran incredibly well, and it came in for slightly less than we thought it was going to cost originally."

THE PROMO CAMPAIGN

Air was also a suitable location to film many of the sessions for a TV documentary, which is just one part of a major promotional campaign for "In My Life."

"This is what you'd call an adult album," says Lewis, "so mainstream media is where we're going with this album; what we want to do is have George in national newspapers and on national television. We're also going for a big retail presence, because I think it's a special record and it deserves it. If we can get the package in front of people, I think they'll pick it up and buy it. I think we'll get impulse buys and people going into stores specifically for this record, so we're going for profile and positioning."

Aside from North America, "In My Life" was released simultaneously worldwide through Echo and its licensees: Universal in continental Europe, Pony Canyon in Japan and Southeast Asia, and Mushroom in Australia and other Asian markets.

In the U.S., E-Prop plans to promote the record primarily through press, which will be asked to write reviews and media to talk about the record, and we are going to solicit the participation of a number of the artists who are featured on the album," says Sandham. E-Prop is also working to position "In My Life" on television in the U.S., as well as on a three-part BBC-TV special called "The Rhythm Of Life," which features Martin. In addition, E-Prop will service radio and retail with a Martin interview CD. The label plans to service the album to classic rock and album-rock radio, as well as talk and children's radio. No specific track will be worked, since E-Prop doesn't have specific tracks to promote, but the approach is evaluation and promoted as a whole piece," Sandham adds.

"George is very keen to make sure the record is done justice from a marketing and promotional point of view," notes Lewis. "He's already been to Australia and has done promotion down there. He intends to travel to Europe, North America and the Far East, and he will be very visible in the mass media in the U.K. and the rest of the world. Our campaign will continue throughout the year. George is going to be available for a period during the initial life of the album, and

Continued on page 44

Congratulations Sir George

for all the achievements "in your life"

PIONEER
The Art of Entertainment

On the
seventh day
he rested.

Congratulations Sir George and
Thank You.



THE ALBUM *Continued from page 42*

then we'll try and fit in with his other activities. He keeps telling me he wants to take it easier, but I don't see any evidence of it."

LEAVING ON A HIGH NOTE

George Martin is sure, though, that nobody will tempt his father back into record production. "He's worked with everyone he wants to work with, from Ella Fitzgerald and Stan Getz to Peter Sellars, Spike Milligan, Peter Cook and Dudley Moore, to the Beatles and Jeff Beck. He wishes he'd worked with Jimi Hendrix probably, and he would have liked to have recorded Frank Sinatra, but he's tired of making records. That's why he's done this record; because he wanted to have a laugh and do one that he enjoyed as his last one. Making records is good fun, but you have to be deeply involved in it. He's 72 and he much prefers playing snooker with the guy from over the road!" ■

Assistance on this story was provided by David Stark and Craig Rosen.

We first met in 1964, when George showed an interest in the "You've Got Your Troubles" demo I did with Roger Cook. We were the first signing, as David and Jonathan, to his newly formed Air London label, and we thought we'd died and gone to heaven. Thanks to George, we had our own publishing company, Corkscrew Music, and I didn't appreciate at the time how important that would be for me and my family. George has helped me realize so many of my dreams. He is a truly unique talent, a legend in his own lifetime and the nicest man in the business.

—ROGER GREENAWAY

George signed a publishing deal with us last year, and we are naturally delighted that his original composition, "Friends And Lovers," is also included on his new album. I particularly remember that, out of all the artists and writers we've taken out for lunch over the years, he is the only person who took the trouble to write a thank-you note afterwards. That is the quality of the man, and we are more than proud to be associated with him.

—ANDY MCQUEEN, CHAIRMAN,
NOTTING HILL MUSIC

George Martin has been a hero of mine since I was a teenager. In fact, my elder brother was a big Goons fan, so you could say that George has been around our home for years. The first time I really met him was at the first Prince's Trust concert in 1982, when George and Peter Townshend were asked to form a group for the night, which included me as bass drummer. From then on, we became very good friends and stayed in touch, sending Christmas cards and all that stuff, and I've been lucky enough to work with him on a few different projects over the years.

Being a massive Beatles fan, I particularly remember a while back, when he asked me to do an interview for a TV series he was making and also happened to mention that he was working on the Beatles "Anthology" project. He was describing listening to all the tapes from the vaults, and my tongue was hanging out. So he invited me to the studio, and I went up there. On that particular day, he had "Yesterday," "Let It Be" and "Help" out. It was just one of those magical moments for me, probably the last time anyone would hear those original tapes, with the guitars being tuned and the boys coughing and all that stuff. It was just wonderful to sit there, to hear it with him.

We worked together at the Music For Montserrat concert at the Albert Hall, which was great; I was the house drummer again! Another great night. He also came with [his wife] Judy to see my show at Earl's Court before Christmas.

I keep everything he writes to me. There are just a few people like that. About Eric Clapton's another. You know, it's all changed so much over the years; we'll never get people quite of that caliber again. I am so proud that he treats me as a bit of a pal, and to be on this record is fantastic for me. He's a great guy, and I love him.

—PHIL COLLINS

When we made "The Glory Of Gershwin" album, I told George I'd like him to conduct the "Rhapsody In Blue" track. He demurred, claiming that he was a lousy conductor. I said, "George, I know you're a lousy conductor. However, I would like the honor of having you conduct 'Rhapsody' while I play it." And that is what we did. George Martin is a one-off. After 70 professional years, I would nominate him as the finest gentleman I've ever worked with. To call a duck, they don't make 'em like him anymore.

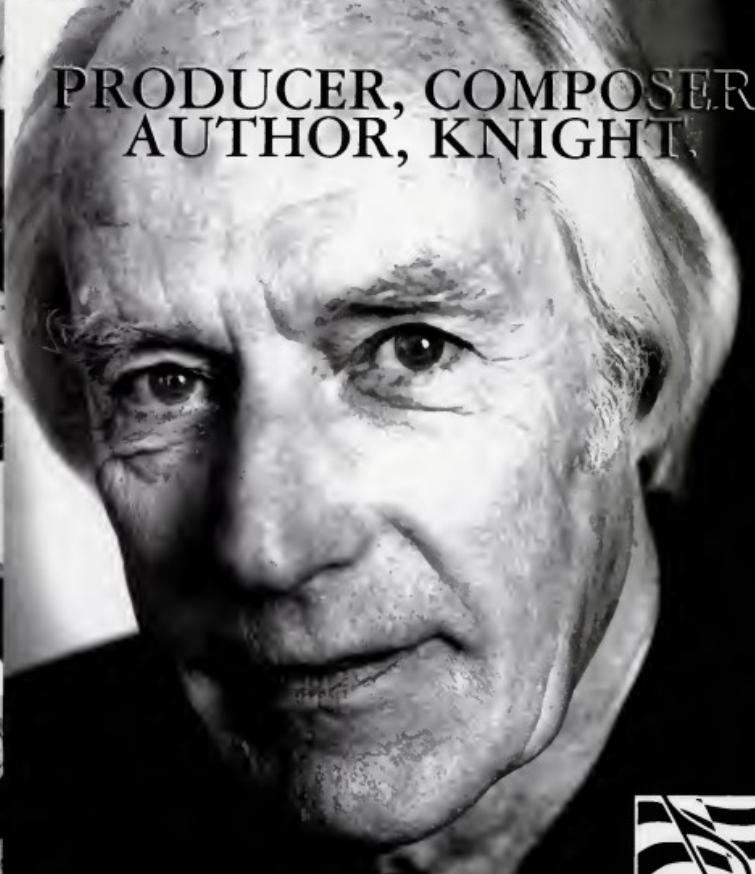
—LAURY ADLER

The irony is almost palpable.

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GEORGE MARTIN

IN MY LIFE

Music In The Air

Martin And Air Studios Revolutionized The Producer's Role And Recorded A Record Number Of Hits

BY NEVILLE FARMER

Looking today at the vast Victorian edifice that houses the state-of-the-art facilities of Air Studios Lyndhurst, it is easy to forget the revolutionary step the studio founders took in 1963. Back then, when Liverpool had still a church, and London was starting to swing, four young producers took a risky career step and changed the recording industry forever.

Before the launch of Associated Independent Recordings by George Martin and his partners, record producers [in Britain] were salaried record-company employees who didn't earn royalties. For the four Air co-founders (Martin, the label manager and in-house producer at Parlophone Records; John Burgess, the assistant to Martin's counterpart at Capitol; Ron Richards, Martin's right-hand man at Parlophone and later Sultan of Dewar £50 or less each week was no longer good enough. Between them, they had produced hits by the Hollies, Tom Jones, Luis Engelbert Humperdinck, Cilla Black, Manfred Mann, Freddie & the Dreamers, Adam Faith, Peter and Gordon, PJ Proby and, of course, the Beatles. Their creative efforts earned millions for their respective employers. While label salesmen earned a commission on the sale of these records, the producers simply earned a flat wage.

The four men had another idea. They reckoned that if they took on part of the risk and paid to make recordings for the record companies, they could expect a part of the prize. So they negotiated their way out of full-time jobs and into royalties.

"I negotiated royalties [for Air in its early days] very badly because I had no idea of the real value of the records," Martin once acknowledged. "It was more pleading than negotiation. The deal I did get with EMI was that, apart from the Beatles, we would take 10% and get about 75% of the royalty rate, which was pretty low. The rate we got for the Beatles was about one-fifth of 1%. It was laughable, really."

Launderable or not, Air's income from the start was enough for each of the producers to draw an annual salary of £10,000 and to pool the rest to buy and build their own studios. Of course, even at one-fifth of 1% for the Beatles recordings, Martin found himself contributing the lion's share, so the deal was changed and each producer took 10% of the gross earnings.

Air initially had offices in Park Street in London and continued to record in Abbey Road, Decca, Morgan and other studios while they planned and saved for their own production facility. Within a mere two years, they had raised sufficient funds and began to attract staff.

LAYING THE FOUNDATION

Keith Slaughter was brought in to build and manage the studios. He recruited David Gilmour from Abbey Road to handle the technical side along with Barry Wink and Chris Michie. Peter Sullivan recruited Bill Price from Decca to be chief engineer, and he, in turn, invited a young Decca engineer named John Punter and Jack Clegg, a leading expert on film-score recording from CTS studios.

Continued on page 42

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Céline and René

GEORGE MARTIN

IN MY LIFE

MUSIC IN THE AIR

Continued from page 46

Martin took on a young assistant producer who had had twice applied for a job with him. He was a violin graduate of the Royal Academy Of Music who had opted out of playing to try production. His name was Chris Thomas.

Martin's policy for training at Air was simple: show them the ropes and let them experiment. Within a short time, Thomas had been encouraged to sign his first band, the Climax Blues Band, which was used as a crash course in record production.

"I soon found out I knew nothing," says Thomas. "It was pretty nerve-racking in those early days, especially when George left me alone with the Beatles and went on holiday. I think it was catastrophic for the first week or so. They certainly put me through quite a few tests, but it worked out very well. It was the recording of 'The White Album,' and they were running three studios at once, so they kept me on for the rest of the project. I will never be able to thank George enough for that."

Meanwhile, the building of Air's first London studios was underway. The company was determined to make a splash and had signed a 20-year lease on the old ballroom on the fourth floor of Peter Robinson's department store at Oxford Circus, right in the heart of London.

"Everyone said George was mad putting it there," says Bill Price. "George insisted that the two control rooms were at opposite ends of the building to take advantage of the two

full-length windows. Everyone else thought it was more practical to put them next to each other in the middle, but George thought people might like a little daylight. They said, 'You're a dreamer, George, but he went ahead and did it and they loved it.' It was the same later with Lyndhurst. He had a dream and he proved that it would work."

"George was a great producer for producers," Martin later recalled. "We wanted to build a studio we would want to work in, and I instituted a policy of always being ahead of everybody."

It was a policy that would see Air pioneering 16-track con-



Lyndhurst Hall, home of Air Studios

soles, 24-track recording, multi-track six-lines between studios, half-inch 30-inch-per-second mastering, 48-track mixing, mixing-desk automation, multi-track film-soundtrack recording, 32-track digital multi-track recording and, by the time they moved to Lyndhurst, ISDN international digital recording.

GRAND OPENING

The first two Air studios at Oxford Circus were opened with two star-studded parties in October 1970. Some 450 bottles of champagne wet the heads of Studio One, designated the orchestral studio, and Studio Two, marked as the pop studio. Rupert Neve had custom-designed two 16-channel desks, bigger than any seen to date and had even brought in his factory's local church choir to try them out.

Chris Thomas and John Punter held the first commercial session, recording the third album for the Average White

Band. "We had to keep telling the carpenters to be quiet when we recorded," says Thomas.

Martin's first session in Studio One was with Cilla Black. She stood in the vocal booth right at the back of the huge studio and shouted in her Liverpool accent, "Er! Where do I get the bus back to the control room?" recalls Dave Hause.

Air rapidly grew into a breeding ground for engineers and producers. Bill Price and Jack Clegg, the senior engineers, and Geoff Emerick, who joined eventually, nurtured the young pups they employed, such as Steve Nye, Nigel Walker, Jon Jacobs and Jon Kelly. "I came almost straight from school," says Nye. "I was waiting to see if my A-level results would get me into university. I needed three and only got two. It was the best thing that ever happened to me."

Nurturing young engineers became a trademark of Air. "In those days, most of recording was done by house engineers," says Price. "Good engineers could be booked up eight months ahead. If I wasn't available, I would say to the artists, 'Try so-and-so,' and the new guys would start to get work that way."

"We'd come in on weekends to try things out," says Nye. "We'd just record each other or borrow tapes and mix them ourselves." This training helped Air to build a family of engineers and producers who, once they left the security of an Air salary, would often return back as independent producers themselves.

"Whenever I was away producing something, like Elton John's albums or INXS, I would always come back to me," says Thomas. "I always knew what it sounded like. It was familiar."

And the hit records poured out of the studios. "We had 22 UK No. 1s in 22 years. Not a bad record," says Harris. "And there were plenty of U.S. No. 1s, as well."

At the top of the Air tree, things changed fairly rapidly. Ron Richards and Peter Sullivan decided to go their own way after a disagreement, so Bill Price took the reins as managing director of the company. Air decided to seek another buyer. Chrysalis Records bought Air for £1 million and recruited the lot in under a year.

In fact, Air had enough money in the bank to buy Chrysalis, but Chris Wright was the sharper businessman and outflanked the Air team. Indeed, the profits from Air helped support Chrysalis over the next few years, especially the Beatles royalties that Martin included in the package.

Under its new corporate structure, Air began to expand.

Continued on page 50

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Bobby McFerrin



The Hollies were produced by Air Studio founders.

ISLAND AIR

"There's plenty of timber there but not a lot else," Harries says. "The rest we shipped out in kit form. The main hope was that we wouldn't lose anything, which we did. But the workers on the island were brilliant and could

turn their hands to anything. The Climax Blue Band was the first in again, and once again they had to put up with builders."

Air Montserrat quickly became the haunt of major stars. Islanders became used to seeing Paul McCartney, Stevie Wonder, Sting and many others in the Café le Cabotin, the local bar remembered in a Gerry Rafferty song of the same name. The building of Air Montserrat prompted a new series of mixing consoles for Air. Rupert Neve built two mirror-image desks for Montserrat and the studio Two in London and, once technical manager Malcolm Atkin had seen the first SSL, a new variation on the Neve was built for Studio One. That original mixing desk now resides in Studio One at Air Lyndhurst.

Through the 1980s, Air at Oxford Circus remained one of the great studios of London. Despite an industry recession, Air kept its standards high, training great engineers like Geoff Foster, who remains chief engineer at Lyndhurst. Atkin moved up from maintenance to studio management when Chrysalis added television production to Air's facilities and put Harries in charge of running the studio through some of the toughest years in British recording.

During the '90s, the recording industry and Air went through upheavals. The island of Montserrat was almost flattened by Hurricane Hugo, and the studio there was closed. The competition for the middle recording market in U.K. studios became absurdly competitive. Air Oxford Circus found itself fighting for low price work with lower-grade studios. As time ran out on the lease of the old Air studios building, a decision was made to move and to upgrade.

Atkin had been looking for a site in the United Kingdom, if not the studio that would secure Air's reputation for decades to come. "I guess we knew that this would be our last chance to get it absolutely right," says Atkin. "By today's standards, Air in Oxford Circus was a bit DIY, really. The new place had to be the best."

LYNDHURST HALL

Building such a studio would cost a fortune, far more in real terms than the first Air Studios. Chrysalis and Pioneer had put up only half of the \$10 million budget, so Atkin had to be nearly asled to finance the project was completed.

The building chosen was in Belgrave Park, a leafy, hillside neighborhood in North London, 15 minutes drive from the old site. Lyndhurst Hall was a derelict, Victorian church and missionary school, built by Alfred Wasehouse, best-known as the architect of the imposing British Natural History Museum. It had remained in ecclesiastical use until 1979, when it had been partly divided into apartments and partly used as a production center for films, including Paul McCartney's "Give My Regards to Broad Street."

In the 1980s, various organizations had been made for its conversion, but none had met the strict landmark preservation rules dictated by the local government. Air's proposal would keep the stained glass, the stonework, the galleries, choir stalls, the outside shell and even the organ pipes in the main hall intact. They were given planning permission in 1989, and the most audacious recording studio complex was on its way.

"It was a hell of a job, but it was enjoyable," says Harries, who was given the sweet task of overseeing the restoration. At times, the "repulsive" side of his job had to be recognized. Floods and the collapse of scaffolding held up the project and increased the cost, but Martin's dream was realized with the opening of the studios in 1993 by Prince Charles.

"What was so satisfying was knowing what the building was like when we started and what we achieved," says Harries. "The result was a shot in the arm for the whole recording studio industry."

The main hall at Lyndhurst is certainly the most spectacular room in the building and has become one of the foremost orchestral studios in London for film and classical work and a popular television-concert venue. The other studios in the building have also found their niches. From Cher to Radiohead, all manner of rock acts use the acoustics of Studio One and the original Neve desk. Price still comes over to mix in the huge control room of Studio Two.

"I think Lyndhurst is beautiful," says Price. "The one I love is Studio Two, a lovely mix room. But the whole place has managed to be top-notch in a lot of different ways."

Upstairs, the post-production suites have been popular for TV shows like "The X-Files," "The Bill," "CCTV's" for the BBC and "Underworld" for Hat Trick Productions. And still, Air is used for its in-house engineers. "It's still absolutely a training place," says Atkin. "Studios like this have a duty to breed that kind of talent."

It goes right back, as always, to the philosophy set by George Martin in 1965. "It was all George, really," says Dave Harries. "He's such an ambassador for the industry." ■

beep beep,
mm,
beep beep,
yeah!

Thank you George
With Love

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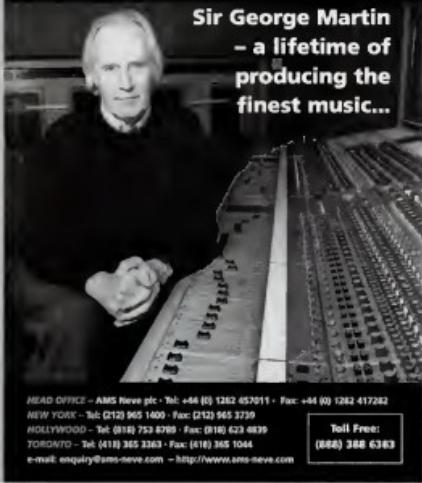


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GEORGE MARTIN

IN MY LIFE



Elton John's "Candle In The Wind 1997" was the biggest hit for both the artist and the producer.

THE PRODUCER'S TOP 40 HITS

1. "Candle In The Wind '97"	Elton John	Rocket	1997	
2. "Hey Jude"	The Beatles	Apple	1968	
3. "Say, Say, Say"	Paul McCartney & Michael Jackson	Columbia	1983	
4. "Daisy And Lucy"	Paul McCartney & Stevie Wonder	Columbia	1962	
5. "I Want To Hold Your Hand"	The Beatles	Capitol	1964	
6. "Come Together" / "Something"	The Beatles	Apple	1966	
7. "Get Back"	The Beatles	Capitol	1966	
8. "She Loves You"	The Beatles	Apple	1965	
9. "Let It Be"	The Beatles	Apple	1970	
10. "A Hard Day's Night"	The Beatles	Capitol	1964	
11. "Help!"	The Beatles	Capitol	1965	
12. "Twist And Shout"	The Beatles	Telstar	1964	
13. "We Can Work It Out"	The Beatles	Capitol	1966	
14. "I Feel Fine"	The Beatles	Capitol	1964	
15. "I Wanna Get Low"	The Beatles	Capitol	1964	
16. "The Long And Winding Road"	The Beatles	Capitol	1968	
17. "Yesterday"	The Beatles	Capitol	1965	
18. "No More Lonely Nights"	Paul McCartney	Columbia	1964	
19. "Hello Goodbye"	The Beatles	Capitol	1967	
20. "Sister Golden Hair"	America	Warner Bros.	1975	
21. "Live And Let Die"	Wings	Apple	1973	
22. "Love Me Do"	The Beatles	Telstar	1962	
23. "Little Children"	Billy J. Kramer & The Dakotas	Imperial	1964	
24. "Take It Easy On Me"	Little Feat	Capitol	1972	
25. "Paperback Writer"	The Beatles	Capitol	1966	
26. "Penny Pascoe Ma"	The Beatles	Vee Jay	1964	
27. "Ticket To Ride"	The Beatles	Capitol	1965	
28. "All You Need Is Love"	The Beatles	Capitol	1967	
29. "Take It Away"	Paul McCartney	Columbia	1982	
30. "Got To Get You Into My Life"	The Beatles	Capitol	1978	
31. "Eight Days A Week"	The Beatles	Capitol	1965	
32. "Revolution"	The Beatles	Apple	1968	
33. "Lady Madonna"	The Beatles	Capitol	1968	
34. "Mother Mary"	The Beatles	Capitol	1968	
35. "Don't Let The Sun Catch You Crying"	Gerry & The Pacemakers	Laurie	1964	
36. "In My Way"	America	Warner Bros.	1974	
37. "Londony People"	America	Warner Bros.	1975	
38. "Penny Lane"	The Beatles	Capitol	1967	
39. "Do You Want To Know A Secret?"	The Beatles	Vee Jay	1964	
40. "Perry-Cross The Mersey"	Gerry & The Pacemakers	Laurie	1965	

The chart of the 40 most successful singles produced by George Martin was compiled by Chet Bixby, co-columnist Fred Bonson based on a point system devised for his book, "Billboard's Hottest Hot 100 Hits." Rankings are based on each single's performance on the Hot 100.

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Sir George Martin

A dmiration I nspiration & R espect

John J.

GEORGE MARTIN

IN MY LIFE

GEORGE MARTIN Q&A

Continued from page 36

Did you leave EMI largely because of the lack of financial recognition?

It was many things. Yes, it was about the fact that we didn't have any royalties, any commission on sales, which the salespeople did have. You were treated as a suspect person. You didn't have a company car, for example, any perks like that, because it was expected that you would fiddle your way, write the B-sides and make money.

I wanted to do what I wanted to do. I thought I should get my money the right way and get a royalty on every record I sold. I told them in the early '60s, "I don't want a salary, I just want a commission. I'll work on my success." They wouldn't give it to me. Eventually, they offered it to me, but it was too late.

Certain stories about your relationship with the Beatles suggest that they could be quite selfish or thoughtless, such as when, unbeknownst to you, Paul McCartney brought in Mike Leander to score "She's Leaving Home" on "Sgt. Pepper."

Yes, I think Paul thought I made too much of it. Probably right, but I'm not a bad soul. I'd done a lot of work for the Beatles, and I couldn't understand why anybody else could do it. But it was because Paul was so excited with what he had that he wanted to get it done as quickly as possible, and he didn't want to wait another 24 hours. I was in the middle of recording. I think it was Cilla [Black]. I was shaken when he told me what he'd done, and he was surprised that I was hurt.

Perhaps you underestimated how much they meant to you.

I was a member, so to speak, of the family of the Beatles for years. I had recognition from a lot of people, but I've had a lot of recognition from them too. They're very appreciative. They're sweet people. Paul, Ringo and George have always acknowledged my role in things, and John used to, too.

When I spoke to you in 1987, when you were remastering the Beatles albums for CD release, I asked if there was any unreleased material that might eventually be released. You answered, "I hope so. It's a possibility."

Then, the question was: Is there anything unreleased that should come out, the suggestion being that lurking there was a "Hey Jude" or a "Michelle" or something that we were covering up? I said, "No, there's only junk there, not really worth listening to."

Well, of course, memory plays tricks, and when the Beatles did their visual "Anthology," I was asked to produce an aural "Anthology," which wasn't a soundtrack, but an accompaniment.

It wasn't until I started listening that I started discovering things I'd forgotten about. They weren't new songs, but different versions. What I set out to do was present them in a documentary way, which is why I revealed the Beatles' voices in "Because" without the accompaniment, why I revealed "Eleanor Rigby" without the voices. I learned something when I made that film of the making of "Sgt. Pepper." People were fascinated when I manipulated the faders and found out you could listen to things separately. But there's no more now, I can tell you. Not from me, anyway [laughs].

You've had links with the Chrysalis Group now for almost 25 years.

My God, I didn't realize it was as long as that. This came about because Air underwent a traumatic time in the '70s,

We'd none of us made any money. All my Beatle royalties went into the company, and I just took a salary. But things happened amongst the partners, there was dissension, other partners needed money, and pressure came on us to sell out. My problem was that I was locked into a company in which I only had a quarter, so the only way out seemed to be to sell a controlling interest to somebody. Chris Wright and Terry Ellis were very welcoming, and we became part of their structure. I've been friends with Chris ever since, and I've been a board director for many years.

In more recent years, you've had the chairmanship of their Heart FM station in London. You also continue to be involved with the Brit School.

Yes, that was a labor of love, too, because when we started the Brit School it was tough getting the funding. I had to go and harass the record industry into putting money into it. And it's a good school, very successful. We wouldn't have done it without government support. It's pre-university training for students aged 16 to 18.

In the university area, we have Paul [McCartney's] LIPA [Liverpool Institute of the Performing Arts], which does the same kind of work as Salford University, where I'm a patron, and we now have degrees there in pop music. You can get an honors degree in popular music and recording, and one in recording techniques. Educators have come around to realizing that the popular side of recording is important. This present government is very alive to the fact that it's a very worthwhile and healthy industry.

I hate always talking about pop and classical as separate entities. It's all music, really, and I think the sooner we realize we're dealing with good music and the training of good musicians in any field, the better.

I'm sure a great sadness for you in recent years is what's happened to the island of Montserrat, where you built another Air Studio. What's the island's current status?

Two-thirds of the island is uninhabitable, and most of the population has left. There are about 3,500 people left out of 12,000 in our heyday. So they're hanging on by their fingernails, and I don't want them to leave. I don't think the island would survive to have a future because if it were an empty island, it would become a drug haven. It was a beautiful island, and it still is up in the north. But the volcano is still belching away. The studio's still there, but it's in the danger zone.

Last year brought not only your 50th U.K. No. 1 single as a producer, but the best-selling single of all time, Elton John's "Candle in the Wind 1997."

That was a very tragic time. It affected the whole world, but England more than most. I was privileged that Elton asked me to work with him on that. It became my last No. 1, and probably my last single. It's not a bad one to go out on.

Prior to the release of "In My Life," you've been traveling Down Under.

I've just come back from a tour of Australia, where I did six concerts with different symphony orchestras. The first concert I did was at the Sydney Opera House with the Opera House Orchestra. Then I went to Brisbane, where I did two concert performances with the Queensland Symphony.

I knew about the beforehand and took the trouble to send all my scores over four weeks in advance so they could have a look at them. But this youth orchestra was 90 musicians of an average age of 18. There were some kids of 12 playing. I was nervous about this, because it's not easy music, and they had to play two hours. So the first rehearsals were very scrappy and tentative; they were still fulfilling with the notes.

I lectured them in as friendly a way as I could, and I said, "Look, I don't mind if you're wrong notes. But I'd like to hear them in the correct notes. I don't want you to be doing something and, finding it's wrong, making a half-hearted attempt. If you play a wrong note quietly and nobody hears it, you're going to go on playing that wrong note." I said, "Throw caution to the wind. Bang out at it. Give us a noise!" They did, and when we did the two performances in Brisbane, they were wonderful. They played their hearts out.

There's a documentary about the making of "In My Life" coming up, and you've been on BBC Radio 2 hosting an "A-Z Of Elton John." You're still touring, and you're retiring, you're more high-profile than you've been for years.

I know, it's ridiculous! But I promise you that, after this is over, I will be keeping my head down and you won't hear a peep out of me. ■

George Martin gave me my first recording contract in 1950 to write and conduct instrumental accompaniments for various artists on the Parlophone label and to record with my own orchestra. In 1957, I went with him to New York to promote my "Swinging Sweethearts" date, which had aborted in the States. I remember our promotion man, whose favorite phrase was "Will, it's getting a little near the cocktail hour." I was honored to be best man at George's wedding to his lovely secretary, Judy. We have always remained close friends, and I'm delighted to pay tribute to our most distinguished record producer.

—RON GOODWIN

It is impossible for me to sum up the greatest experience of my life. Suffice it to say George makes a great man!

—GERRY BECKLEY, AMERICA

The seven albums we made with George Martin between 1974 and 1980, traveling all over the world, will remain the single most memorable period of our careers. Our love and appreciation for George will remain unshaken.

—DEWEY BUNNELL, AMERICA

I came back to England in 1962, armed with songs I'd recorded in Australia, expecting EMI to release them immediately in the UK. Like anyone else who was regarded as weird and oddball, I was stereo-typed directly to George Martin! To my amazement, he insisted on re-recording all the songs, including my big Australian hit "Te Me Kangaroo Down, Sport." He encouraged me to rewrite "Sun Arose" completely and, by his support for this strange new sound, helped turn it into an enormous hit. He brings such quality to everything he touches, and I was so lucky to work with him. Love you, George!

—ROLF HARRIS

I was so impressed that I had a chance to work with the great Beatle. Working with George was a thrill of a lifetime. He asked me to sing "Here, There And Everywhere" on his last recording. At that time, we were getting ready to record new album, and Ron asked him if he would produce a song on our record, Circle King's "The Reason." He said, "I don't know, Ron; I don't produce anymore, this is my last production. Finally he agreed to produce the song. I guess we kind of fell in love with each other. When I finished recording with him, it was so emotional. When he came to see me, he held my arms and he said, "You take care of yourself, God luck." I had tears in my eyes. I was so moved. I have a lot of respect for all of my producers, because they bring the best out of me, but Sir George Martin has so much charisma. You respect him so much, you don't know how to act with him. He's like your dad. [The experience of working with George] is an incredible piece of baggage that I will carry for the rest of my life.

—CELINE DION

Sir George Martin has played an enormous role in shaping and steering the way we make records. In hindsight, musical innovation always looks easy. Sir George's inventive, aesthetic and compositional skills have had a profound influence on me and most people making records today.

—PETER GABRIEL

Studio Action

ARTISTS & MUSIC

Parish Thrives On Disruption

Producer Prefers 'Anything Goes' Tack

■ BY DAVID JOHN FARINELLA

Considering how heraus John Parish has been lately, it's no wonder he's a surprise to hear he's been producing such acts as 16 Horsepower and Giant Sand and enjoying every minute of it.

Truth be told, the sessions of his discontent came while he was a working musician, playing in his own bands and with his current co-writing partner, Poly Jean Harvey. It wasn't until producer Reid of Living Colour, Fall of the Fleshmen, and Wil Of Voodou showed Parish a brand new way of working in the studio that he started to see the myriad possibilities a session could afford.

"Richard was a real supporter of what I was doing," says Parish. "When I first went into the studio with him, he was alive with ideas of how to disrupt things, like 'What if we do something I've never considered before?'

"I had thought studios were about doing the right thing to get a good sound, and I had always been vaguely dissatisfied with what I used to come out with. That dissatisfaction tended to be compounded by the fact that everybody would say, 'It never sounds good on tape as it does live.'

By this time, Parish had approached the studio "in what seemed to be the worse way," says Parish. "He wouldn't necessarily use the most expensive microphone, or he wouldn't necessarily clean up tracks for the sake of it."

"He would toss almost anything into the pot to see if it works. I found that pretty liberating, and that's kind of stuck with me since I've been producing now."

Parish has been able to apply the Master-influenced approach on various projects, including Giant Sand, a mercurial rock band headed by Howe Gelb that has featured a rotating hedgehog of players since it was formed in the mid-'80s.

"What's enjoyable about doing records is that every one of them is going to sound different," says Parish. "Just when I thought I had a handle on what I was doing, I work with Giant Sand, and every rule was sort of turned on

its head. With most bands, when you record them, you tend to have an idea what song they're about to start playing, and when you're not playing what instrument, and they'll probably even go to give you a count in."

"Giant Sand just doesn't operate like that. The guys kind of roll into the studio, and before you know it they're playing something, and then you realize it's a take and they're doing the lead vocals and all the overdubs in one and you haven't got a tape running and you don't know what's going on, but I could just about keep the guitars a tune, and that sort of kept them happy."

The ridiculous thing is that the record came out and was kind of an independent chart hit here in England, and it had my name on it as the producer. So when people started phoning me up, I was completely taken by surprise."

Born April 11, 1958, Parish started playing guitar in his home town of Fowey, England. He formed a band called Automatic Diamant with drummer Rob Ellis (who later played in Harvey's band and is now in Spleen), bassist Andy Henderson (now with Echo & the Bunnymen), and guitarist Jerry Hogg (Harvey). Parish, who played percussion and sang in Automatic Diamant, met Harvey because the aspiring singer-songwriter was one of the

produced some of his own albums. Parish was asked to work on an album by an independent band called the Masterfields. "I got that job purely because they happened to live on the same street as me," he says with a laugh.

"They just had a band and I didn't really know them, but they knew I'd been in the studio and kind of made a record myself. They had no idea what to do, so they came and asked me if I could help them in the studio. I really enjoyed it, and when I was finished, but I could just about keep the guitars a tune, and that sort of kept them happy."

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Hello Mall: Afro-pop recording session. Sali Kora worked at TMS Studio in New York on his forthcoming release. The Malibù artist collaborated with keyboardist John Medeski and producer Vernon Reid of Living Colour fame. Shown, from left, are percussionist Souleymane Doumbia, Reid, bassist Harry Schroy, Keita, executive producer and Keita manager Verma Gills, and Medeski.

band's biggest fans.

"She was only 18, but she had a very pretty voice, so as ridiculous as it sounds, we needed a background singer, so we asked her to join," says Parish. "Keity joined as backup singer and immediately started before venturing off on her own."

Parish has always used his studio experiences to build on his overall knowledge of production. "I can say quite categorically I've never made a record that hasn't helped me with the next one," he says. "I think I've been very lucky with the artists I've worked with. They've all been very creative people that have come up with lots of

very good ideas, and that is very stimulating. It would be hard to walk out of a session with somebody like Patti Harvey without having picked up a few good ideas. Same with working with people like Flood, who produced [Harry] Nilsson's 'Without You.' I enjoyed a lot working with Flood. I haven't even noticed the slowing down of the learning curve from session to session. I imagine it's quite a depressing and frustrating thing when, and if, it occurs." Parish adds that he hopes his clients have learned something from him. "It would be so embarrassing if it was just a one-way street," he says, laughing.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 4, 1998)



Searing Seats: Columbia recording artist Patti Scialfa was at New York's Sear Sound working on her upcoming album, which is being produced by T Bone Burnett and Craig Street. Shown, seated from left, are engineer Roger Moutenot, and Scialfa; standing, from left, are Sear Sound owner Walter Seer and Sean Sound assistant Tom Schick.

CATEGORY	HOT 100	R&B	country	modern rock	adult cont.
TITLE	ALL MY LIFE K-Ci & Jojo	ALL MY LIFE K-Ci & Jojo	PREFECT LOVE Tribes Yearwood	SEX AND CANDY Marc Flynnbrand	MY HEART WILL GO ON Celine Dion Walter Becker, James Horner (SSD Music)
Artist/ Producer (Label)	J. Myles, R. Bennett (MCA)	J. Haley, R. Bennett (MCA)	T. Brown, T. Narwood (MCA Nashville)	Jared Koller, John Wenzlak (Capitol)	
RECORDING STUDIO(S) Engineer(s)	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Soson	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Soson	OCEAN WKI (Nashville, TN) Jeff Baldwin	SABELLA RECORDING STUDIOS (Reslyn, NY) Jim Sollis, Ken Glazier	THE HIT FACTORY (New York, NY) Numberto Galica, David Gleeson
RECORDING CONSOLE(S)	Harmon MR4	Narrative MR4	New 8078	New 8068 MR4	New VHS P 72
RECOORDERS	Sony JH24	Sony JH24	Sony 3348	Slader A80	Sony 3348
MASTER TAPE	3M 996	3M 996	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	LARABEE (North Hollywood, CA) Rob Scheffel	LARABEE (North Hollywood, CA) Rob Scheffel	THE TRACKING ROOM (Nashville, TN) Jeff Baldwin	SABELLA RECORDING STUDIOS (Reslyn, NY) Ken Glazier, Jim Sollis	THE HIT FACTORY (New York, NY) Numberto Galica, David Gleeson
CONSOLE(S)	SSL J series	SSL J series	SSL 9000J	New 8068 MMII	SSL 9096J
RECOORDERS	Slader B27	Slader B27	Slader 48 track	Slader A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	GEOGRAPHY MASTERS Dennis Purcell	MASTERISK Greg Calo	SONY Music Vado Music
CD/CASSETTE MANUFACTURER	MCA	MCA	MCA	EMI-LTD	Sony

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Songwriters & Publishers

ARTISTS & MUSIC

Faulder Sets New Sights For MPA

U.K. Publishing Assn. Aiming To Raise Its Profile

■ BY NIGEL HUNTER

LONDON—Raising the profile of music publishers is a high priority for Sarah Faulder, chief executive of the U.K. Music Publishers Assn. (MPA), who is determined to impress upon the government and the general public the fact that there's more to the music industry than record companies.

Faulder perceives the music publishing sector as being generally unknown despite its major role in nurturing and protecting musical copyright and its pivotal importance as a licenser of music rights, particularly as the means of delivering music are rapidly changing.

Faulder took up her post 15 months ago; she's the first woman to helm the association, which has 100 members. An attorney, she came to the MPA from Taylor Jeayson Garrett, a law firm where she had specialized in intellectual property—particularly music—and became a partner in 1985. She was expecting a contrast between the two jobs, and she hasn't been disappointed over the last 15 months.

"There were a lot of issues arising that I expected," says the 39-year-old British Music Rights was establishing itself as the voice to government on behalf of writers and publishers. Also, the Music Alliance was formed between the Performing Right Society and the Mechanical Copyright Protection Society, which is a subsidiary of the MPA. There was a change of government last May, with the new Conservative government moved from the Department of Trade and Industry to the Department of Culture, Media, and Sport. It was necessary to get to know the politicians and

officials involved and to explain our business to them."

There were internal changes at the MPA, with Andy Heath of Momentum Music relinquishing the presidency after only a year, succeeded by chairman Sir Stephen James of Deems. Faulder "looked at everything" after her arrival and implemented her own reorganization of the association's administrative structure and staff. For example, increasing the external awareness of the MPA and its members prompted the appointment of Alex Webb as a press, public relations, and executive assistant.

"The MPA is respected by those who know about it, but not enough people yet," says Faulder. "It's had a very low profile and seemed stuck in a previous era. My arrival provided the opportunity to move it on."

She adds: "The perception outside the music industry is that it begins and ends with record companies. People generally seem unaware of the existence of publishers or the important role they play. Publishers now are the people seeking out the new talent and nurturing it on a long-term basis. They're willing to invest in it, and as record companies expect even faster returns on their investments, there's a big opportunity for publishers to be at the cutting edge of new talent."

She notes that the trend of supplying music online will require a different method of protection, and the creation of an album may eventually cease to be the reference point. Factors such as the value of the music and how it's used will have to be taken into account for new royalty-calculating methods.

"While there's nervousness on both sides—creators and users—are there many opportunities?" Faulder says. "We've got to work with it." She is optimistic for both sides to view each other as a threat, with users fearful of paying too much and copyright owners worried about not being paid enough."

The MPA, in company with other professional organizations, is going through a draft of the European Union's new copyright directive, which will implement the World Intellectual Property Organization's treaty and attempt to harmonize certain aspects of copyright law in Europe.

"It's not all good," says Faulder, "and we're working hard to ensure it's balanced and protective of rights. The telecommunications industry is extremely powerful and well-resourced, but we feel we have some strong arguments in our favor. The question of liability is important if there's a claim of infringement of copyright in order to be addressed in a separate directive to be published shortly. Should the service provider be liable? The internet doesn't respect international borders, and copyright has been a very territorial issue until now. It's difficult to enforce now outside your jurisdiction and in countries that have little or no copyright laws."

Faulder intends for the MPA to generate more meaningful data and statistics reflecting the success and importance of what its members do. She regards the British Ivorians report in 1996 as a "watershed" that let the music industry get a message across before about the substantial value of U.K. music to the global marketplace.

"I think MPA is interesting and diverse constituency to represent," Faulder says. "Our members range from multinational majors to one-man bands and cover every genre of music, which can occasionally lead to competing, if not conflicting, interests because we have different attitudes and expectations. We must raise the profile of what we do, and when we do that, the voice must be heard to protect rights. Strong protection will, in turn, encourage publishers to continue to invest in new creative talent."

NO. 1 SONG CREDITS

THE HOT 100

ALL MY LIFE • Jojo/Halley, Raye/Brown • EMI ASCAP/Cord Kayle/ASCAP, Hess Bee Demitri/ASCAP, 2 Big Prod./ASCAP

NOT COUNTRY SINGLES & TRACKS

PERFECT LOVE • Song Broken, Trisha Yearwood • Steinbrecher Angel/BMI, Missusa/BMI, EMI Virgin/RCA, 2 Big Prod./ASCAP

NOT R&B SINGLES

ALL MY LIFE • Jojo/Halley, Raye/Brown • EMI ASCAP/Cord Kayle/ASCAP, Hess Bee Demitri/ASCAP, 2 Big Prod./ASCAP

NOT RAP SINGLES

ROMEO AND JULIET • John, Warner Bros., 2 Big Prod./ASCAP

NOT LATIN TRACKS

NO SE OLVIDAR • La Banda Sendero • FIFP/BMI



FAULDER

Revisiting Ben Bagley's Legacy; Video Tribute To Leroy Anderson

BIG BEN: Even though many consider the '50s part of the musical theater's golden era, to Ben Bagley they were still a decade or so shy of the real thing. So when he first started his "Revitalized" series of recordings in 1966, he featured those songwriters starting with Rodgers and Hart, who were still in their 20s and 30s (inset).

Happy for musical theater lovers, what he didn't feature, for the most part, was their well-known hits. Instead, he presented R&B rarities, often supplied by the late songwriter Arthur Siegel. Siegel also performed on one of the 48 "Revitalized" albums, which in recent years were released by Bagley's Painted Smiles label. Bagley also proved he could do wonders things for the contemporary stage revue with his 1970s series of shows with Bette Midler, "Showstrings," and "The Decline And Fall Of The Entire World As Seen Through The Eyes Of Coe Porter."

Bagley died March 21 in New York at the age of 64. He didn't get to witness a new era of musical theater, of course. Yet he did earn his idea of a hit with his 1970s series of unreleased, scholarly reworkings of old shows and the actual staging of a number of them. That's a life's work of great worth.

THE AGE OF ANDERSON: Eleanor Anderson, widow of composer/orchestrator Leroy Anderson, died April 12 at 90. The man behind the band's delightful "pop tone poem" "Sleigh Ride" is 50 years old this year. Ever a warm booster of his works, she says that a video program to be planned that's "half bio, half entertainment." That's entertainment, of course, would also include other Anderson works, such as "The Syncopated Clock," "Scaramella," "Blue Tango," "Bells Of The Bath," and "The Typewriter."

When the works were equipped with lyrics, it was Mitchell Parish, Anderson's colleague at Mills Music, who supplied them. Anderson, who died in 1975, would have been 96 years old June 22. His wife, with

justification, has been trying to get the U.S. Postal Service to honor Anderson, a member of the Songwriters' Hall of Fame, with a postage stamp.

NOTTING HILL/AIRDO TIES: London-based Notting Hill has signed a deal with the English airline with Airline Music, the pathfinding wing of Liverpool, England-based Airline Recording. The deal includes Brooklyn, N.Y.-based artist Deejay Punk-Roc, signed to Independent Records. In another development, Los Angeles-based writer and producer Livin' Harris has signed an exclusive writer deal with Notting Hill. He

was formerly a member of the group Four Sure, signed to Uptown Records and later to Ruffhouse/Colonial.

Also, ex-Tears For Fears member Cart Smith has signed an exclusive pact with Jam Music, part of Andrew Cherny's Jammin' Music Group, subpublished by Notting Hill.

THE WORKSHOPS: ASCAP and BMI have set their individual dates for this year's ASCAP/BMI Songwriter Workshops. At ASCAP, the deadline for applications for its songwriter event, including a tape of two original songs with lyric sheets and bio info, is April 17. The workshops will take place 6:30-9:30 p.m. June 2 at the Fox in New York.

BMI is accepting applicants for the 37-year-old BMI Lehman Engel Music Camp. The camp, which will start in mid-September, submissions include a tape of three contrasting songs and lyric sheets—one comedy, one ballad, and one epic. Deadline for submissions is Aug. 1. Contact the ASCAP and BMI offices in New York for more information.

PRINT ON PRINT: The following are the best-selling fliers from Cherry Lane Music:

1. *Metallica, Re-Loved*
2. *Titanic*, vocal selections
3. *John Denver, Legacy*
4. *Metallica, Load*
5. *Jekyll & Hyde*, vocal selections



Lots On His Table. Kenny "Smooves" Komegey, a songwriter/producer associated with Mary J. Blige, Boyz II Men, and Ciara, has joined forces with Brian Postlethwaite, CEO of Famous Music. The agreement covers his own work as writer/producer and his work through his independent label Spoiled Rotten Music, as well as artists, writers, and producers signed to his new company, Never Satisfied Inc. (Spoiled Rotten/Warner Bros.) and Case (Spoiled Rotten/Def Jam). Shown at famous' Los Angeles office, from left, are Brian Postlethwaite, Famous creative director, Komegey, and his wife, president of Famous.

Triple-Tarot Recognition. The ASCAP Foundation Lifetime Achievement Award was presented to jazz great Red Norvo (seated), a longtime ASCAP member, at the performance night group's recent West Coast membership meeting. He was cited for his contributions to jazz as an instrumentalist, composer, and bandleader. Shown with Norvo, from left, are fellow jazz musician Benny Carter; Marilyn Bergman, ASCAP Foundation president; and her husband and fellow songwriter, Alan Bergman.

LATIN MUSIC

QUARTERLY

Meeting In Miami

Ninth Annual Billboard Confab Has Music, Awards And Heart

BY JOHN LANNERY



There should be a marked buoyancy in the air as Billboard's Ninth Annual International Latin Music Conference begins Sunday (5) at the Biscayne Bay Marriott in Miami Beach.

Record sales of Latino artists in the U.S. in the first quarter have up sharply compared to the corresponding period in 1997. New products on the horizon promises to maintain the healthy spike in sales.

Moreover, the appeal of Spanish-language sounds continues to expand, as evidenced by more Latino artists making appearances on such non-Latino charts as the Billboard 200, *Heatseekers* and Club Play.

What is most interesting about this cross-over phenomenon onto other charts is that Hispanic artists are traversing the chart divides with albums and singles sung in Spanish, not English.

Still, the Latino artists who will move big numbers in the general market will do so in English, and with a flair that distinguishes them from the masses. Witness Ricky

Martin's "Maria," whose remixed version was a European and Latin smash hit that became a long-running No. 1 song at a major New York radio station.

The success of "Maria" helped spark statewide Latino imprints—as well as their counterparts from other countries—into local and procurement of those Latino acts that can enjoy the global success of Gloria Estefan—the lone Latino crossover artist who has consistently prospered in the U.S. and in global markets in the past 10 years.

DETECTIONS TO IMPRESSIONS

Over the next two years, Latino stars who likely will make their pitch for wider pastures are Martin, DLG, Enrique Iglesias, Marc Anthony and India.

There are other reasons for optimism, as well, in the domestic Latino sector. The conversion of Hot Latin Tracks last September from airplay detections to audi-

(Continued on page LMQ-8)

MY TURN: Label Execs Sound Off

Everyone's confident that the domestic Latino market is going to expand, but most are also worried about radio and how they'll market their music. As one exec puts it, "It all depends on us."

Billboard's biennial survey of top record executives from some of the best-selling labels in the U.S. Latino sector is decidedly more upbeat overall than in 1997.

All of the executives polled are confident that the domestic Latino market is going to expand, in part, according to some of the label brass, because Anglo retail chains have become more proficient in their purchases of Spanish-language product.

All is not roses and champagne, however. To a man, each of the executives fretted over the difficulty of breaking new artists at radio. In addition, several executives noted a disturbing trend at tropical radio, in which tropical stations are rotating more older material at the expense of new releases.

Following is the commentary from many of the biggest players in the U.S. Latino record biz.

JOSE BEHAR President/CEO, EMI Latin

The U.S. Latino market continues to look healthy. The economy is healthy, and record sales are booming for us. We are 16% higher than last year, and we have no reason to believe that is going to change.

(Continued on page LMQ-4)

INSIDE LMQ

Upstart Labels Heat Up Mexico	LMQ-4
First-Quarter Charts	LMQ-6
El Premio Winner Mercado	LMQ-8
Music Award Winners	LMQ-10
Hall Of Famer Fernandez	LMQ-12
Artists & Music	LMQ-12
Spirit Of Hope Winner Chirino	LMQ-14
Merchants & Marketing	LMQ-14
Alejandro Turns Pop	LMQ-16
Programming	LMQ-16
Conference Schedule	LMQ-20



Vicente Fernandez

HALL OF FAME MEMBER

- * 40 MILLION RECORDS SOLD
- * 30 MOTION PICTURES
- * 50 ALBUMS RECORDED

CONGRATULATIONS TO
LATIN MUSIC



Sony
DISCOS

Sony Music International

A collage background featuring several large, overlapping slices of lime. In the upper right corner, a woman with dark hair is shown from the chest up, wearing a black top. She is holding a dark acoustic guitar. Her eyes are closed, and she has a slight smile.

Ana Gabriel

ALBUM OF THE YEAR

FEMALE/REGIONAL MEXICAN ARTIST

OUR 1998 BILLBOARD AWARD WINNERS.

A collage background featuring several large, overlapping slices of lime. In the lower right corner, a woman with long brown hair is shown from the chest up, wearing a white button-down shirt. She is holding a yellow gerbera daisy. Her eyes are closed, and she has a gentle expression.

Fey

ALBUM OF THE YEAR

FEMALE/POP ARTIST

Upstart Labels Max & Azteca Heat Up Mexico With Compilations, TELENOVELA Tie-Ins

BY TERESA AGUILERA

In less than two years, a pair of upstart record companies—Max Music and Azteca Music—have carved out prosperous niches in Mexico's resurgent record market.

Max, a well-known import from New York, has been making healthy sales via imports of Spanish- and English-language dance compilations. Azteca, a division of Mexican television network TV Azteca, was formed in 1996 as a label that could develop new talent from different genres. Within a year, Azteca had moved 500,000 units of product, comprised primarily of compendiums of cover songs and telenovela, or soap opera, soundtrack discs.

Owned by Miguel Dega, Max set up shop in Mexico in 1995 with a licensing deal with Sony Music. In 1996, the label inked a distribution deal with PolyGram Mexico.

"Megadance" sold 90,000 units, according to the label. TV advertising and promotion greatly assisted subsequent albums, as well.

Established labels were skeptical of Max's success as a compilation house. However, Max hit paydirt with mix albums similar to "Megadance." In 1997, the label dropped "Techno Total," with hits by Mr. President and Masterboy. It sold 70,000 copies. "Dance En Tu Idioma," which sold 70,000 pieces, was a compendium of Latino pop hits by Kalush, Moenia and Sentidos Opuestos, along with tracks by Max artists Rebecca and Providence.

Gold "FIESTA"

Other Spanish-language collections that became big sellers were "Fiesta Total" (65,000 units) and "Cumbia Mix" (125,000 units), the latter exceeding the 100,000 units needed to secure a gold disc. Another Max disc that struck gold

Within a year, Azteca had moved 500,000 units of product, comprised primarily of compendiums of cover songs and telenovela—or soap opera—soundtrack discs.

Max's first release in 1996 was "Megadance," a mix album that included popdance hits such as No Mercy's "Where Do You Go" and Madonna's "Material Girl." Outfitted with TV ad campaigns and radio support,

won "Por Fin Es Viernes," an excellent package of disco classics by the likes of Diana Canova, Gloria Gaynor and Village People. Unlike previous sets, "Por Fin Es Viernes" was a double CD sold for the price of one.

In October, in a bid to take advantage of the upcoming traditionally robust holiday season, Max put out a trio of successful sequels to previously released compendiums: "Fiesta Total II" (55,000 units), "Cumbia Mix II" (95,000 units) and "Megadance '98" (115,000 units).

As Max sold hundreds of thousands of dance-driven compilations, Azteca Music was hardly sitting still. Distributed initially by Warner Mexico, the label put out "Nada Personal," named after the network's first hit telenovela. Azteca says the CD

LABEL EXEC'S SOUND OFF

Continued from page LMQ-1

business in the regional Mexican genre. As a company, we are looking forward to the new releases of Carlos Ponce and Ednita Nazario—the pop artists that will give us a stronger presence on the East Coast.

We are pursuing tropical music opportunities more aggressively than ever. We restructured our company to where we have a very strong A&R/promotional team on the East Coast, and we signed a distribution deal with the MTV label out of New York. And we are high on tropical groups like Grupo Nexo and Tommy.

We have the same goals, musically, in the East Coast that we had here in the West Coast three years ago: to find and sign talent (La Tijuanita [De Tijuana], the Bobby Paliolos and the Intocables of the East Coast). We are excited and looking forward to Carlos Ponce going toe-to-toe with the Ricky Martines and the Enrique Iglesias.

Things seem to have stabilized with domestic [Anglo] retail. Latin accounts are in very healthy shape. Latin accounts certainly have a much smaller return percentage than the domestic accounts, and that is probably attributable to having more expenses in buying [Latin products].

Radio is harder than it is ever been. Radio will always be the most important [promotional] vehicle, but clubs are getting greater preference. Club play is something that we need to look at very closely; now it is more critical than ever.



EMI's Jose Behar

OSCAR LLORD

VPI/EMI Sony Discos

The U.S. Latin market is going to grow 5% to 5%. The country's economy is pretty solid, which always helps the business growth.

We continue to see the market growing in the Mexican repertoire because of the CD factor. You are seeing growth there more than in the pop or the tropical areas. The American retail situation is stabilizing; the chains are starting to focus on the Latin product, and they are going to continue to be cautious in what they stock. But, as far as I'm told, you're going to see good performance in their stores. Prices in Mexico are clear, but they are in the U.S., and in some cases, they are little higher there. So that deters parallel imports coming from Mexico.

The tightening of the [radio] playlists in all of the genres is limiting the development of new artists rising on the scene. That is something, for all of us to be concerned with. The essence of our business is to develop new and exciting talent, and if we don't have the channels available or if they're limited, there is only so much we can do. But if the radio stations are playing more recurrents, that should help us move our catalog and raise the sales heights of selling albums.

We are working more aggressively with TV and retail. We also are supporting our artists with promotion and performance tours and at the club level, too, if they are dance acts.

And also, we want to do a good job of getting a higher awareness level on some of our artists in the non-Spanish media, then we can attract a larger market. Undoubtedly, there is a certain percentage of Hispanics that are not tuned into Spanish media.

Among the upcoming titles we are keying up for are a new Ricardo Aznar, coming in late April, and the early summer release of Shakira. We've got Elvis Crespo's debut solo album in late April, as well as a new Los Palominos album.

This year, you are going to see some of the results of the work we have been doing in the way of new talent development. We have got Francisco Paz, the co-MC of "Onda Max," with his recording in late May. We've got a new solo singer, Robby Salinas, whose album is out in June. In the regional Mexican area, we've got Tatiana Bolanos, a dynamic, 8-year-old singer with a ranchera album.

MARCOS MAYNARD

PolyGram Latino

The toughest part for me is to talk about the market without having been able to resolve my problem, which is getting a promotion team together so the market would react the way I want it to. The market depends on good product. I have good product, but I need a stronger promotional team. In any case, the Latin market in the U.S. is outdated and stuck, and it is accustomed to old practices.

Continued on page LMQ-14



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LATIN HITS OF THE FIRST QUARTER

The first-quarter results of Hot Latin Tracks and the Billboard Latin 50, as measured from Dec. 6, 1997, to Feb. 28, 1998, show that the market sold 1.6 million units—up 5% from the 1.5 million units sold in the same period in 1996-97.

In the first quarter recap of 1997, Fonovisa was tops in most categories. This year, Sony Discos is leading the pack by approaching a level of domination at radio and retail that it has not enjoyed in nearly five years.

Sony is in first place in all seven categories listed here, primarily due to the popularity of Alejandro Fernández's first pop-flavored album, "Me Estoy Enamorando," and Ana Gabriel's comeback ranchera disc, "Con Un Mismo Corazón."

Sony kited from fourth to first in the Top Billboard Latin 50 Labels, the most important sales category. The label also won the three radio listings, including Hot Latin Tracks, a listing in which the company had nary an entry in the first quarter of last year.

For the second year in a row, Sony topped the Top Billboard Latin 50 Distributing Labels and Top Billboard Latin 50 Distributors tallies.

Other labels made significant headway in the first quarter, too. WEA Latina and RMM, which were not listed on the Top Billboard Latin 50 Labels in the first quarter of 1997, are in second and third place, respectively, this year. WEA Latina was powered by hit records by Luis Miguel and Maná; RMM was boosted by smash titles from Marc Anthony and India.

Similarly, WEA Latina and RMM make their debuts on the Top Billboard Latin 50 Distributing Labels at No. 2 and No. 4, respectively.

In the Top Billboard Latin 50 Distributors listing, WEA leaped from fourth to second, compared to last year. Universal, thanks to the aforementioned blockbusters by distributed imprint RMM, soared from seventh to third place.

Despite yielding first place in four categories, Fonovisa still holds down second place in the Hot Latin Tracks Labels and Hot Latin Tracks Promotion Labels fields. Sony and Fonovisa are the only labels appearing on these listings both in 1997 and 1998. WEA Latina, Ariola/BMG and RMM are the newcomers to the listings.

The retail listings show that only three labels—Sony, Fonovisa and EMI Latin—are holdover companies from last year's first-quarter report. The positions on the listings of the latter two labels, however, are lower than in 1997.

Hot Latin Tracks

1. EN EL JARDÍN—Alejandro Fernández featuring Gloria Estefan—*Sony Discos*
2. SI TU SUPIERAS—Alejandro Fernández—*Sony Discos*
3. A PESAR DE TODOS—Ana Gabriel—*Sony Discos*
4. CONTIGO (ESTAR CONTIGO)—Luis Miguel—*WEA Latina*
5. LO MEJOR DE MI—Cristian—*Ariola*
6. NOS ESTORBO LA ROPA—Vicente Fernández—*Sony Discos*
7. SI TU ME AMARAS—Cristian—*Ariola*
8. Y HUBO ALGUIEN—Marc Anthony—*RMM*
9. LLUVIA CAE—Enrique Iglesias—*Fonovisa*
10. HASTA MANANA—Grupo Límite—*PolyGram Latino*



Alejandro Fernández & Gloria Estefan in "En El Jardín"

9. CON UN MISMO CORAZÓN—Ana Gabriel—*Sony Discos*
10. SENTIMIENTOS—Grupo Límite—*PolyGram Latino*

Hot Latin Tracks Labels

Pos. TITLE—Artist—Imprint/Label (No. Of Charted Tracks)

1. SONY DISCOS (20)
2. FONOVISA (18)
3. WEA LATINA (13)
4. ARIOLA (5)
5. RMM (7)

Hot Latin Tracks Promotion Labels

Pos. TITLE—Artist—Imprint/Label (No. Of Charted Tracks)

1. SONY (22)
2. FONOVISA (19)
3. WEA LATINA (13)
4. BMG (9)
5. RMM (8)

Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

1. SONY DISCOS (17)
2. WEA LATINA (5)
3. RMM (3)
4. FONOVISA (12)
5. EMI LATIN (12)

Top Billboard Latin 50 Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

1. SONY (22)
2. WEA LATINA (6)
3. FONOVISA (13)
4. RMM (3)
5. EMI LATIN (14)

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1. SONY (22)
2. WEA (10)
3. UNIVERSAL (6)
4. INDEPENDENTS (15)
5. EMD (15)
6. BMG (7)
7. PGD (4)



Top Billboard Latin 50 Albums

1. ME ESTOY ENAMORANDO—Alejandro Fernández—*Sony Discos*
2. CONTRA LA CORRIENTE—Marc Anthony—*RMM*
3. ROMANCE—Luis Miguel—*WEA Latina*
4. SUEÑOS LIQUIDOS—Maná—*WEA Latina*
5. BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—*World Circuit*
6. SENTIMIENTOS—Charlie Zaa—*Sonolux*
7. LO MEJOR DE MI—Cristian—*Ariola*
8. COMPAS—Gipsy Kings—*Nonesuch*

Giving music a safe place to grow



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Global Reach. Personal Touch.

El Premio Award Winner **RALPH MERCADO**

The Entrepreneur Took The Smoking Sounds Of Urban Latino New York To The World.

If the recently departed Jerry Masucci was the industry player most cited for making salsa music a viable business, then Ralph Mercado has to be given his due as the entrepreneur who took salsa from New York to the world.

Through Mercado's efforts as a promoter, manager, agent, record-label executive and film producer, the smoking sounds of urban Latino New York have been enjoyed by music enthusiasts from New York to Nagano. Who else could have taken Caribbean tropical music to Japan and then bring back a salsa band from Japan—Orquesta De La Luz—to the Western hemisphere?

Mercado has helped introduce salsa and emerging artists in Europe via showcases at MIDEM. He has taken tropocal acts to Latin America, including salsa queen Celia Cruz, who dazzled audiences in Brazil.

Mercado not only has expanded the profile of salsa music beyond its natural constituency, he also has hung consistently with the changing musical times to break new salsa vibes to assimilated Latinos in the U.S.

Artists such as Marc Anthony and Jennifer Lopez, signed to his RMM label, represent the definitive '90s salsa stars, with their pulsing shaking vocal deliveries blended with a hard-charging salsa backdrop replete with powerful percussion and brass beats.

ARTISTS EVERYWHERE

RMM artists are seemingly everywhere in Stateside cultures. Marc Anthony has starred in the Paul Simon musical "The Capeman"; India has cut hit English-language dance records and has performed on a Puff Daddy disc; Tito Puente has appeared on the popular TV series "The Cosby Show"; and Tito Nieves scored a huge pop/cub hit in 1997 with his thunderous rendition of "I Like It Like That." Yes, Ralphine's got soul, he's got soul... New English-language salsa that followed "I Like It Like That" sold well, too. Mercado, in fact, was one of the first executives to put out English-language salsa albums.

As a promoter in New York, Mercado opened doors for Latino artists to perform at mainstream venues like Radio City Music Hall and Madison Square Garden. Mercado's Labor Day salsa festivals have become a cultural happening for many Latinos in New York. For many artists par-



RMM artists are seemingly everywhere in Stateside cultures. Marc Anthony has starred in the Paul Simon musical "The Capeman"; India has cut hit English-language dance records and has performed on a Puff Daddy disc; Tito Puente has appeared on the popular TV series "The Cosby Show"; and Tito Nieves scored a huge pop/cub hit in 1997 with his thunderous rendition of "I Like It Like That."

"El Canario," Giovanni Ramirez, Dave Valentin, Tony Vega, Chico Frisicano, Manny Manuel, Michael Sturt and Charlie Sepulveda. In 1992, Mercado took a huge step toward revitalizing a musically moribund salsa scene by unleashing the talents of Sergio George, who produced groundbreaking CDs by Anthony and India. Mercado even took an innovative stab at merging salsa with Brazilian grooves via the pairing of D'León and Brazilian songstress Elba Ramalho.

FILM AND VIDEO

To complement his record-label activities, Mercado formed two publishing companies, Caribbean Waves Music and Crossing Borders Music. In addition, he started up a video division, headed up by his daughter Debbie, and a film company, RMM Filmworks, which last year put out a fine documentary, "Yo Soy Del Sol A La Salsa."

Continued on page LMQ-34

ticipating in his revue-style shows, Mercado's intermittent glances at his watch are a more familiar sight.

In any case, Mercado helped create a consciousness and pride for Latinos in New York, and in the notion that they should try to preserve—and blend—their musical heritage with traditional stateside groove such as gospel, R&B and jazz.

CONCERTS AT THE CHEETAH

Born in 1941 in Brooklyn to a Puerto Rican mother and a Dominican father, Mercado initially started in the music industry in the 1960s as a promoter who worked closely with his good friend Masucci, who, unfortunately, passed away suddenly last December.

Mercado soon professionalized the Latino concert-promotion business in New York, while promoting other Latino music blends in such well-known clubs as the Cheetah.

In 1972, Mercado established Ralph Mercado Management, or RMM, as one of the first serious management companies for Afro-Caribbean artists, such as Eddie Palmieri, Joe Cuba and Ray Barretto.

Five years later, Mercado founded RMM Records, home to a laundry list of giants from both the tropical and Latin jazz genres. Among the stars recording on RMM or one its subsidiaries—Tropblues, Merengazo or Sonero—are Cruz, Puente, Anthony, India, Nieves, Pichincha, Oscar D'Leon, Jorge Alberto Hidalgo, Horacio, Roberto Hirshon, Michael Sturt and Charlie Sepulveda.

In 1992, Mercado took a huge step toward revitalizing a musically moribund salsa scene by unleashing the talents of Sergio George, who produced groundbreaking CDs by Anthony and India. Mercado even took an innovative stab at merging salsa with Brazilian grooves via the pairing of D'León and Brazilian songstress Elba Ramalho.



Gloria Estefan

BILLBOARD CONFAB

Continued from page LMQ-1

ence impressions is yielding a more accurate portrait of a song's popularity in the U.S. Hispanic market. The methodology switch also has offered revealing perspectives of listeners' tastes. For example, it is often assumed within the industry that the vast majority of Latinos of Mexican descent listen largely to regional Mexican genre such as sonatas, cumbias and banda.

Yet, two of the four largest stations in Los Angeles—including the top-rated station—are Latin pop. Three strongly rated stations in San Diego, Houston and Fresno also play pop music.

Indeed, pop music is enjoying a resurgence at the retail outlets, which have received a much-needed shot in the arm from blockbuster albums by Martin, Iglesias, DLG, Enrique Iglesias, Marc Anthony and India. In fact, Luis Miguel's 1997 smash "Romances" was his biggest-selling album out of the box, according to SoundScan.

PUBLISHING PERKS

Complementing the feverish swirl in the record industry is an equally robust publishing scene. Nearly every major publishing company established new divisions and branch offices, many of which are located in Miami. The increased attention given to Latino publishing has greatly aided the flow of information concerning songwriters and publishing companies. Many labels now include once-seldom published writer credits on their CDs now provide songwriter, pub-

The increased attention given to Latino publishing has greatly aided the flow of information concerning songwriters and publishing companies. Many record labels that once seldom published writer credits on their CDs now provide songwriter, publisher and rights-society data on their CD jackets.

Writer and rights-society data on their CD jackets.

Billboard has helped expand awareness of the Latino publishing industry via the Hot Latin Tracks. Since 1995, the songwriter, publisher and society data of songs entering the Hot Latin Tracks has been published in the chart and in the A-Z List that accompanies the Hot Latin Tracks.

And, as folks in the publishing industry never hesitate to note, the music business begins with a song and its music.

PANELS AND SHOWCASES

A long-running staple of Billboard's Latin music conference is its annual short-form educational workshops. This year will be no different. Billboard's Latin Music Conference will provide plenty of music performances and insights.

Two showcases will spotlight such new talent as Sonolus's new salsa act Leo Vanelli and Cainán's Peruvian pop-rocker Patricia Loza.

Meanwhile, Billboard's Fifth Annual Latin Music Awards, which is slated to take place Tuesday (7) at the Club Tropicana in Miami Beach, will spotlight sets from such artists as Marc Anthony, Jennifer Lopez and Gloria Estefan, including Billboard's lifetime achievement award, "El Premio Billboard." This year's recipient is RMM president Ralph Mercado. The host of this year's Conference is actor Jon Seda, best known for his role in "Selena" and his continuing part in the current NBC TV series "Homeland."

Willy Chirino will be honored at the awards ceremony. *Continued on page LMQ-30*

Making the world come alive



Our heartfelt congratulations to Mario Ablanedo, Alazan, Omar Alfanno, Fernando Arias, Manny Benito, David Boradoni, Vince Clarke, Ana Gabriel and the Gipsy Kings for writing the sensational songs that helped to make these albums hit.

Fey "Tierna La Noche"
Female Pop Album of the Year

Gipsy Kings "Compas"
Group Pop Album of the Year

Olga Tañon "Llevame Contigo"
Female Tropical Salsa Album of the Year

Marc Anthony "Contra La Corriente"
Male Tropical Salsa Album of the Year

Ana Gabriel "Con Un Mismo Corazon"
Female Regional Mexican Album of the Year

Grupo Limite "Partiendome El Alma"
Group Regional Mexican Album of the Year

Enrique Iglesias "Vivir"
Billboard Hot Latin Track of the Year

Latin Music Award Winners Include First-Timers, Familiar Faces

BILLBOARD'S FIFTH ANNUAL LATIN MUSIC AWARDS reveal a trend that began in 1997: There are few repeat winners from the previous year.

In fact, a mere four of the 23 winners this year triumphed at the 1997 awards show—Fonovisa stars Enrique Iglesias and Marco Antonio Solis; PolyGram Latino's famed nortería band Grupo Limite; and merengue-house titans Proyecto Uno, who cut a track on Strictly Rhythm with Reel To Real.

While there are only a handful of repeat winners from 1997, most of this year's honorees are familiar names, including Luis Miguel, Juan Gabriel, Rocío Dúrcal, Maná, Cristian, Herb Alpert, Ilegales, Gipsy Kings, Olga Tañón, Los Temerarios, Ana Gabriel and Michael Salsago.

Another household personality, Marc Anthony, is the lone double-winner this year, in the tropical/salsa classification.

And this year's awards program possesses a decidedly Mexican flavor as 10 of the awardees hail from Mexico, the most honorees from any country. The first-time winners are Buena Vista Social Club, Fey, Ilegales, Salgado, Beast/Simitar and Sony/ATV Music.

All winners were selected based on their performances on Hot Latin Tracks and The Billboard Latin 50, from Feb. 1, 1997 to Jan. 31, 1998. The Latin Music Awards are scheduled to take place 7 p.m. on Tuesday (7) at Club Tropicana in Miami Beach.

Following are capsule profiles of the award winners and their winning songs and albums.



Herb Alpert



Marc Anthony



Buena Vista Social Club



Beast/Simitar

HERB ALPERT

The recipient of last year's "El Premio Billboard," the magazine's Lifetime Achievement Award, this legendary trumpeter and composer wins his first Latin Music Award with his Almo Sounds CD "Passion Dance." A steamy blend of urban tropical sounds, "Passion Dance" triumphs in the Contemporary Latin Jazz Album Of The Year. Alpert recently co-produced a Portuguese/English album with his wife, Lani Hall, titled "Brazil Nativo." Hall cut the record with Brazilian singer/songwriter Dona Caymmi. "Passion Dance" is being re-released on the DTX six-channel format.

MARC ANTHONY

Salsa's reigning king, who recently starred in the Paul Simon musical "The Capeman," set a couple of important chart records with his hit RMM disc "Contra La Corriente." The album was the first salsa disc to hit No. 1 on The Billboard Latin 50. In addition, "Contra La Corriente" became the highest-charting salsa disc on The Billboard 200 when it debuted at No. 74 in the Nov. 22, 1997, issue. Finally, "Contra La Corriente" contained "Y Hubo Algun," the first salsa single to top Hot Latin Tracks. Anthony's two wins in the tropical category bring his total number of Latin Music Awards to five.

BMG SONGS

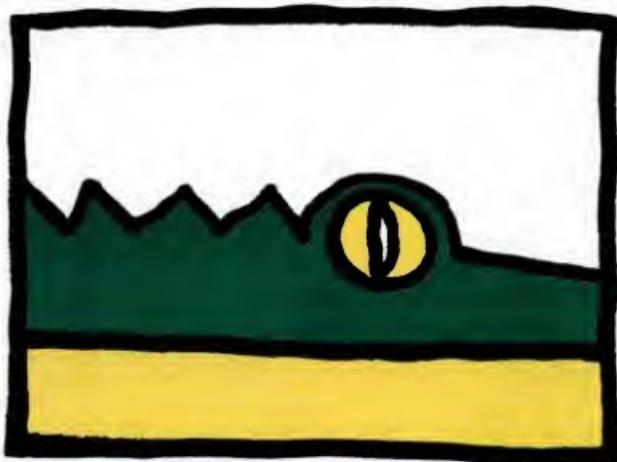
BMG Songs wins its second publisher-of-the year kudo in three years, largely on the strength of superstar composer Juan Gabriel, who authored the hit tracks "El Destino," recorded with labelmate Rocío Dúrcal, and "Te Sigó Amando," which spent a record 34 weeks on Hot Latin Tracks.

BEAST/SIMITAR

Upstart record labels seldom hit the top 20 of The Billboard Latin 50 with their first album, but that is exactly what Beast Records, a Minnesota-based imprint, did with its debut dance compilation "D.J. Latin Mix '98." The 12-song compilation, which feature tracks from Lima Santiago, Sancoco and Tito Puente Jr., reached No. 14 and eventually spent 24 weeks on the chart. Beast dropped "D.J. Latin Mix '98" in February.

BY JOHN LANNERT

Continued on page LMQ-24



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Hall Of Fame Inductee **VICENTE FERNÁNDEZ**

**The Ranchera King Has
"Been There, Done That."**



What distinguishes Fernández from his highly esteemed predecessors is his singular ability to connect emotionally with his listeners and fans, whether on CD or onstage.

There is a certain majestic quality in the voices of legendary interpreters of traditional Mexican music—such as Pedro Infante, Jorge Negrete and Javier Solís. Each of these stars plainly possessed near-egal vocal personalities that were nothing short of awe-inspiring.

Vicente Fernández, the current and undisputed king of ranchera music, also has similar vocal characteristics. Yet, what distinguishes Fernández from his highly esteemed predecessors is his singular ability to connect emotionally with his listeners and fans, whether on CD or onstage.

Fernández has "been there and done that," as it were, and it shows in his impassioned, earthy delivery and in the knowing expressions of empathy of the ardent fans who attend his concerts.

A careful explorer of the many emotions that define everyday life, Fernández relates his feelings through an elastic, virile baritone that he can suddenly transform into a delicate tenor. Yes, there is a man inside Fernández—a man with a heart.

PASSING THE CULTURAL TORCH

Fernández is a much-admired icon who has carried the musical and cultural torch of his three idols to new generations that may not always have appreciated their rich and exquisite musical history. Fernández is Mexico, and he is unabashedly proud of it. His contributions to the preservation of indigenous Mexican music are invaluable.

The National Latin Music Hall Of Fame was established in 1994 to honor the most outstanding Latin artists and to induct them into Billboard's Latin Music Hall Of Fame.

Once an aspiring singer who began his musical career performing serenades for peanuts, Fernández now plays the grandest and most prestigious venues in the U.S. and Latin America. Nonetheless, Fernández retains a common touch because he will not forget his night school. In fact, when his musical ambitions failed to put food on the table, the Jalisco native went to work on a ranch where he learned an assortment of chores, like tending horse stables.

"VOLVER VOLVER"

Fernández soon went back to singing, picking up jobs at nightclubs and bars. His 1978 hit "Volver Volver" catapulted him to stardom, and Fernández has now looked back since. For the past 20 years, he has recorded more than 50 albums, sold millions of discs and scored dozens of hit singles, including his most recent top-10 smash, "Otro Estorbo La Ropa."

Nowadays, Fernández still lives the rural life, but as the owner of several huge ranches in Mexico. Further, he owns what is believed to be the largest collection of miniature horses in the U.S. and Mexico. His prize-winning miniature horses have been featured on U.S. sports network ESPN. One of Fernández's ranches, located near Guadalupe, is called Los 3 Hermanos, named after the three sons (Gonzalo, who continues his musical career in Mexico; Vicente Jr., manager of his ranches in Mexico; and Alejandro, a singing star in his own right, who was groomed by his famous father).

Apart from his horses, the elder enduring bliss in recent years for Fernández—a devoted family man—are his grandchildren. His loved ones are part of the reason why Fernández, now 58, is trimming back his touring slate. Nonetheless, Fernández is booked to play shows in May in Colombia, where he demands \$50,000 to 60,000 pesos per concert. He is scheduled to play dates in the U.S. and Mexico, as well, later this year.

To his faithful following, Fernández is often called "The King of Mexican Music." Such a royal title only underscores Fernández's exalted stature, particularly because it comes from his admirers.

—J.L.

Animals, Actresses & Archival Carmen Miranda

SONY MUSIC ARGENTINA is aggressively working Ricky Martin's new album, "Visuale." Martin is slated to perform April 24 in Buenos Aires. Other non-Argentinian priorities are first-half releases by Shekere, Ricardo Arjona, Chayanne and Fey. As for homebred acts, Charly García is recording his next album in Miami, e-13 year-



Fey: first-half release

old singer named Abel Pintos has just put out his first album—produced by León Gieco—and Latin pop newcomer Jamie Rios is enjoying ripples with her first single, "Mirando." Respected Uruguayan artist Jaime Roos has just released his second album for Sony.

RIO DE JANEIRO INDIE Natashia Records has opened a new label targeted for children called Natashina. The label's first album is the cast recording of "Café E Ralela," a long-running play in São Paulo starring actresses/singers Cacilda and Ralela.

EMI ARGENTINA managing director Alejandro Varela says the label is putting out two debut albums in April from a rock act called La Moaca and a pop group tentatively known as Capanga. Also releasing its label premiere in May is classic-rock act Los Super Ratones. Most of EMI's other big names—Los Pericos, Los Rancheros and Man Ray—are due to ship product in the second half of the year after the World Cup.

THE COLEGAD ALCOA DE MUSICA, sponsored by Alcoa, has put out "Queridos Ol Lorenzo Fernández" by Cuarteto De Cordas Amazônia. The CD offers the first recordings of the two pieces, which were composed in the late 1940s by Fernández. According to his wife, Helena, Fernández never heard the compositions completed before his death in 1948. Fernández was part of the so-called national school of classical music, the most famous icon of which was Heitor Villa-Lobos.

The CD has been distributed to libraries and music schools. A commercial release is set for May, although music fans have been named to put out the disc.

IN APRIL, Warner Argentine rock act Animal is set to drop its fourth album, produced by former Sepultura member Max Cavalera. Another disc, expected out in May is by EMD's Spanish singer/songwriter Joaquín Sabina and Warner's homegrown hero Flito Páiz. The Sabina and Páiz CD will be released on Warner in Argentina and on BMG in the U.S. and Spain. Animal is marketing some of Andrés Calamaro's "Alta Sucedida," which is now triple-platinum (180,000 units sold), to be further boosted by a scheduled March tour of Argentina.

IN 1996, EMI-ODEON BRASIL released "Carmen

Continued on page LMQ-30



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1998 Spirit Of Hope Award Winner

Willy Chirino

Through the years, the much-loved native of Pinar del Río, Cuba, has received awards and accolades for his civic service from New Orleans to Union City, N.J. In 1995, the city of Miami even renamed a street Willy Chirino Way.

During "Yo Soy Un Tipo Único," his sterling witty ode to reconciling Latino and Anglo musical tastes, Willy Chirino describes himself wryly as "un tipo ríspido," or a "regular guy."

Chirino is anything but "un tipo ríspido."

Undoubtedly, Chirino's reputation in many Latino music circles as a top-notch composer and performer is beyond question. But to Miami residents, particularly of Cuban origin, Chirino's fame as a civic and community figure may be even greater than his musical prowess.

For the past 20 years, Chirino has participated in countless fund-raisers and in many civic organizations. He has appeared in numerous public-service announcements for organizations like the United Way and National Parkinson's Foundation.

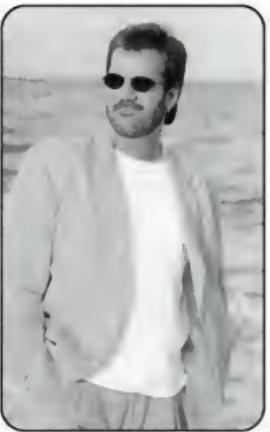
Further, Chirino has donated his time as an entertainer by performing at benefit shows for La Liga Contra El Cáncer. He has hosted the annual telethon for Hands In Action, as well.

Chirino donated \$75,000 in profits from his song "Hubana D.C." to Hermanos Al Rescate, a Cuban-exile civic group. Chirino wrote and recorded the song especially for the organization.

In addition, Chirino is acting chairman of the Willy Chirino Foundation. Founded in 1994, this organization has been involved in dozens of projects that have aided the Cuban diaspora.

Through the years, this much-loved native of Pinar del Río, Cuba, has received more than 20 awards and accolades for his civic service from New Orleans to Union City, N.J. In 1995, the city of Miami even renamed a street Willy Chirino Way.

Among his awards are the Metropolitan Wade County Plaque Of Appreciation for his cultural, philanthropic and civic contributions to South Florida; an honor given to him by Miami Children's Hospital for his contributions to children; and the Florida Senate's Proclamation of March 25, 1995, as Willy Chirino Day, for establishing the



For the past 20 years, Chirino has participated in countless fund-raisers and in many civic organizations. He has appeared in numerous public-service announcements for organizations like the United Way and National Parkinson's Foundation.

Despite his hectic music career, which has always been jammed with a non-stop slate of live performances, Chirino has always found time to lend a voice or voice to a worthy cause. And while he may sing on "Lo Que Esa Pa' Ti," "Medias Negras," "Artista Famosa" and "Miami Salsa," he also sings for others.

What's more, Chirino also has often been credited with concocting the pioneering blends of Cuban tempos and American grooves known as "the Miami Sound."

His best-known compositions are "Soy," the '70s evergreen, which has been recorded by more than 60 artists, along with "Lo Que Esa Pa' Ti," "Medias Negras," "Artista Famosa" and "Miami Salsa."

That is a noteworthy combination not of "un tipo ríspido," but rather of "un gran tipo"—a great guy.

Willy Chirino Foundation.

In light of all the kudos, citations and plaques Chirino has received, Billboard is proud to present him with yet another accolade for his active civic consciousness—The Spirit Of Hope Award.

Created in 1995 in memory of Señorita, the Spirit Of Hope recognizes those Latino music stars and executives who have given their time and energy to humanitarian causes and projects.

Apart from many civic-minded campaigns, Chirino has often composed songs enriched with his socially engaged perspective. His songs "Vivir (Ya Viene Llegando)" and "La Jinetera" are but a couple of songs emblematic of Chirino's thoughts on his beloved Cuba.

Chirino has authored more than 100 songs, which have been recorded by an honor roll of stars, including the Gipsy Kings, Ricardo Montaner, Raphael, Dyango, Vicki Carr and Lissette.

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That is a noteworthy combination not of "un tipo ríspido," but rather of "un gran tipo"—a great guy.

Catalog Price-Breaks Repair U2 Snafu

WHEN MOST INTERNATIONAL STARS TREK down to South America, fans there rarely scarf up tickets for the show, but they rarely have enough money left over to buy the album. PolyGram Latin America decided to circumvent that conundrum by pricing the record more affordably—by offering mid-list pricing for U2's catalog titles for one day only in each of the cities where U2 performed.

The result, says PolyGram Latin America's marketing head, Merya Meyer, was sales of 150,000 units of catalog product in Brazil, along with another 20,000 units of "Pop," the band's current album, which was sold at full price.

"And we sold 30,000-plus of U2 catalog product in Argentina and another 23,000 plus in Chile," adds Meyer. "What's more, we sold another 10,000 units of catalog after the band left Chile, without the special price. The retailers that had been entrepreneurial enough to take advantage of the offer were rewarded."

Sales of U2 product were boosted by other factors, as well, notes Meyer. "A lot of people didn't have the product on CD," she says. "The radio stations did not stop playing U2, and the video channels did not stop airing all of the videos of the catalog songs. And U2 played great shows with all of their hits, and the guys were into being there." Now if Hansen would only go on tour of South America...

SÃO PAULO-BASED BOOK PUBLISHER Serhive opened its seventh Super Music Store on March 8 in Cachoeira, a medium-sized city of 70,000 in eastern São Paulo state. Located in the Shopping Center Iguatemi, the 2,000-square-meter bookstore houses a 500-square-meter record store called Serhive Music Hall. More than 25,000 titles of all multimedia products are contained in the music store, including CDs, DVDs, cassettes and inexedics. Serhive says \$4.5 million was invested in the new Super Music Hall, which is set to open at the end of March was another Serhive Music Hall in one of Saravata's existing Super Stores bookstores in São Paulo.

THOUGH IN-STORE VISITS are not heavily utilized to promote product in the Latino markets, Sonolux's bolero singer Charlie Zaa came out of nowhere in 1997 and hit big with his single "Alma de Bolero." That's why, because he made extensive stops at retailers. As Spanish radio stations continue to pare their playlists, more and more record labels are expected to increase their artists' presence at retail. ■

LABEL EXECS SOUND OFF

Continued from page LMQ-7

and invalid research.

Everything in this company really depends on how the record labels react. The labels have to fight to introduce new product in the market, so that the market reacts with radio stations playing modern music and the record stores promoting the best artists.

The biggest weakness of the market is the record companies themselves. They are accustomed to a situation, waiting for God to help us...or for Mexico to help us...or any other country to help us. The labels are accustomed to spending a month on the charts, after which it falls off the chart and the product dies. That is a bad situation.

The companies kill a product too quickly, because the

Continued from page LMQ-22



Laura Flores
Me Quedo Vacia
PLATINO



Cristian
Mis Mejores Momentos
PLATINO



Lucero
Cerco de Ti
PLATINO



Rosana
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ORO



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UNIVERSAL MUSIC LATINO Y NUESTRAS FAMILIAS:





Alejandro Turns Pop Fernández Brings Roots Ranchera To Wider Audience

Mexican star acknowledges that cutting a pop disc was a dicey move but insists that artistic evolution involves stepping beyond what is familiar.

BY RAMIRO BURR



Cutting diminishing radio support and the need to attract new audiences, Alejandro Fernández took an adventurous step when he decided to blend pop balladry with his roots ranchera on his latest album, "Me Estoy Enamorando."

Released last September on Sony Discos, the album's brisk sales and impressive chart feats certainly indicate that the Mexican singing star made the right career move.

According to SoundScan, "Me Estoy Enamorando" had sold 200,000 units by the beginning of March. The album, which stayed atop The Billboard Latin 50 for 11 weeks, also set a record in February by spending 19 weeks on The Billboard 200—the most

weeks logged on that chart by a non-crossover Latino artist.

Further, "Me Estoy Enamorando" had generated two singles that scaled Hot Latin Tracks: "Si Tu Supieras" and "En El Jardín," a duet with global pop star Gloria Estefan.

A third single, "No Sé Olvidar," was No. 1 on Hot Latin Tracks at press time.

Fernández acknowledges that cutting a pop disc was a dicey move. Still, he notes that artistic evolution involves stepping beyond what is familiar.

"It was a big risk at the beginning," says Fernández, "but I think that with everything in life you have to be willing to risk something in order to be able to come out ahead, to be able to surpass yourself. If

Continued on page LMQ-31

Jekyll, Hyde And Heftel Transform Radio

IN THE PAST TWO YEARS, XHROK-FM Mexico City has gone through a Jekyll-and-Hyde series of program changes. After being the most important rock outlet in the 1980s—known as "Rock 101"—the station switched to a dance/pop format in the second half of 1986 and changed its moniker to "Código 100.9." It stopped. One year later, Luis Gerardo Salas, who managed "Rock 101," was called back to found an alternative-rock format dubbed "100, Nueva Era." It was too complicated. So, in February, 1988, German Huesca, the manager of "Código 100.9," returned and rejuvenated the dance/pop format. It too, is called "Código 100.9."

RECORD LABEL EXECUTIVES IN THE U.S. Latino market were waiting with bated breath in mid-March for the announcement of the format of the Spanish-language station in New York that Heftel Broadcasting had purchased in February. Officials at Heftel were not disclosing the music mix, but rumor in the street had it that the sounds would be encompassing tropical and dance music.

WHILE REGIONAL MEXICAN MUSIC may be the prominent genre of choice on the West Coast of the U.S., pop music is hardly taking a remote back seat. KLVF-FM Los Angeles is a Spanish pop station that has remained tops in the market for two years. Moreover, KSSE-FM is the fourth most popular Spanish station in Los Angeles, and it also is a pop outlet. Other West Coast markets with high-ranking Spanish pop stations are San Diego, Fresno and Phoenix, the latter of which is home to pop station KVVA-FM—the No. 1 Spanish station in that market. ■

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Fiel a la Vega, CDT Records
Chris Pérez
Fulano, Tal, BMG

Monday, April 6th

10:30am - 11:15pm **KYNOTE ADDRESS**

Salon G, H, J, K
Alex González, Mond - drummer
Fher, Mond - frontman/songwriter

2:00pm - 3:15pm **"INSIDE THE STUDIO"**

Salon G, H, J, K
Prominent producers and recording studio owners discuss the current trends of making Spanish-language

Panelists:

albums.
Lawrence Dermier
Charles Dye, *Gentlemen's Club*
José Quintana, *Quinta Nostra*
Productions
Kike Santander, *Moon Red Music*

3:30pm - 4:45pm

Panelists:

"WHERE'S THE TALENT?"
Salon G, H, J, K
Latino industry discuss the shortage of executive staff in the U.S. Hispanic market.

Peter Alhadef, *Berklee College of Music*
David Herrera, *Curb Music Business Program, Belmont University*
Oscar Urcel, *Sony Discos*
James Prugno, *Brother of Music Business & Entertainment, University of Miami*

7:00pm - 9:00pm



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Ley Alejandro, BMG Latin
Ralph Anthony, MGM Latin
DJ Lax, *Fonda*

Tuesday, April 7th

11:00am - 12:15pm **"EN CONCIERTO"**

Salon G, H, J, K
Promoters of Latino music shows explore the changing environment of live entertainment in the U.S.
Henry Cárdenas, *Cárdenas Fernández & Asoci.*

Panelists:

2:00pm - 3:15pm

Panelists:

7:00pm

Arie Kaduri, *Arie Kaduri Agency*
Match Morales, *Madison Square Garden*
Jorge Pinós, *William Morris Agency*
Susan Rosenblith, *Undercover Concerts*
"SCANNING THE BENEFITS"
Salon G, H, J, K

Ronald S. Adler, *SoundScan* and executives from the U.S. Latino music industry discuss the importance of SoundScan in the Latino market.

Ana María Cesena, *Ribos Latinas*
Geoff Mayfield, *Billboard*
Fernando Ramos, *Casa De Los Tejos*
Mike Shaeffer, *SoundScan*
Jeff Young, *Sony Discos*

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LABEL EXECS SOUND OFF

Continued from page LMQ-14

money runs out to promote the product, because it is expensive to promote to radio. The labels lose money rather than profit, so it hinders the marketing of products in the U.S. If the record labels would invest in new product and fight so that the new product could be played on radio, the market would react favorably and so would the record stores.

There are a lot of creative artists here in the U.S., and very interesting product. The new album by Mangó, which was done by Alex Massuci, is very creative. DLG from Sony is great. To find the new Los Bukis here, we have to come up with something different. It all depends on us.

If radio is getting ratings with what they are playing now, they will get even better ratings and more ads playing modern music.

It all depends on marketing. What is the marketing that exists here? What is it—you put your spots on radio, then go home and play golf? This is the kind of marketing the record labels are used to.

There is a lack of (executive) talent, as well. The executives who have headed up or are heading up record labels are not working and are growing less effective. When I arrived in Mexico in 1988, I felt the same problem. In Mexico, there was not a No. 2. There was no one under the director. So I established a team in different sectors of a company and groomed executive talent. Later in Brazil, I did the same thing.

So when I came here, I found the same thing as in Mexico. There are no second-level executives. There is no university from which you can sign marketing personnel.

Also, the crossover acts are right in front of our face, and we're not fighting at all, to promote them. In New York, Andra, General Mill, Cross over, too. Our other priority artists, for example, in the tropical field are Matin Alejandro and Angelito Villalona, brother of Fernando. In the grupo area, we have Grupo Escape, which has a big future. In ranchera, Angeles Ochoa is a good bet to hit big. In the ballad category, we have singer-songwriter José Joel, son of José José, and Marcos Llunas, a great singer who will explode this year.

I signed Mijares and Yuri, artists who are esteemed, but still young and have a lot of fire-power. In the urban area, we have Flex, half salsa/half rap-funk from New York and produced by Alex Massuci, who discovered him.

LATIN MUSIC QUARTERLY

All is not roses and champagne, however. Executives fret over the difficulty of breaking new artists at radio, and they note a disturbing trend at tropical radio: Tropical stations are rotating more older material at the expense of new songs.

Lourdes Robles is doing a pop-tropical record, and Luis Enrique is making a very innovative record with percussive influences anchoring a pop-R&B sound.

RALPH MERCADO

President, Miami Record

Our whole problem here in New York is airplay. Radio has got to come around. But there is so much they can do also, because there is so much product out there. The retail scene is not bad; last year we had a great year.

One record I am really looking forward to is May is the Manne Manuel record. We are rounding him out more as an artist; he's doing merengues, boleros and pop. Another very interesting project is the new Eddie Palmieri. We are doing eight salsa tunes and four Latin jazz songs. One of the singers is Wicky Camacho, and it's going to be bally salsa. I hope to have that out by June.

We are doing "La Combinación Perfecta 2." We just

picked all of the singer combinations—like Oscar D'León and Michael Stuart. Once again, we are going to have a lot of great musicians, like Tito Puente, Giovanni (Hidalgo) and Dave Valentin. We hope to get this disc out by summer.

On the film side, we are preparing a script for a character from the '60s and '70s who is a New York Latin and who loves to dance. The movie should be out by February of next year.

FRANCISCO VIL-LANUEVA

Managing Director, BMG U.S. Latin

I think '97 was a year of growth, and the market in '98 is going to grow. The market nowadays has turned into a very pop/bubble market, but the regional Mexican side is still very strong.



BMG's Vil-Lanueva

The tropical market has problems, not only in salsa, but also in merengue. The big names are doing well, but the rest are not. Merengue is saturated—including in Puerto Rico, where there is less and less space at Puerto Rican radio. It's almost impossible to break new groups, because radio is closing up. They have begun to realize that every time they put on an old track, raving shoot up. So now, all of the stations in Puerto Rico are combining old tropical songs with big hits—or, in other

words, what happened in pop radio (with oldies) is now happening in tropical stations.

Even in the U.S., it is tough to break a record, except in the regional Mexican market, where there are so many stations. When you take a look at [big pop stations], it is more and more difficult to get a new artist added who is not completely well-known. But it is because of these stations that pop is so strong.

Therefore, in '98 the market will keep expanding, but with familiar names—Cristian, Alejandro Fernández, Ricky Martin, Enrique Iglesias—who will sell more albums than ever. The only other way new artists will break in the U.S. is if they already broke in another country in Latin America.

Continued on page LMQ-27

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AWARD WINNERS

Continued from page LMQ-10

BOYZ II MEN

After cutting a partial-Spanish disc in 1995, these longtime fans of Latino sounds finally recorded "Evolución," a full-length Spanish disc that contains the hit single "4 Estaciones De Soledad," the Spanish counterpart to the group's chart-topping pop smash "4 Seasons Of Loneliness." The superstar vocal quartet spent 17 weeks on the chart. "Evolución" was Motown Records' first entry on The Billboard Latin 50; the album was distributed by PolyGram Latino.

BUENA VISTA SOCIAL CLUB

Originally slated to be a disc featuring collaborations among African and Cuban musicians, "Buena Vista Social Club" eventually evolved into a Grammy-nominated disc featuring innovative artist Ry Cooder and some of Cuba's most venerated musicians, among them noted vocalists Compay Segundo and Ibrahim Ferrer and brilliant (and nearly forgotten) pianist Rubén González. "Buena Vista Social Club," recorded for World Circuit/Nonesuch/AG, hit No. 1 on the tropical/salsa genre chart.

CRISTIAN

The handsome son of Mexican actress/singer Verónica Castro, Cristian wins for the third time in the category Hot Latin Track Of The Year, Pop, with his smooth ballad "Lo Mejor De Mi," the title cut of his top-10 debut for Ariola/BMG. As of press time, "Lo Mejor De Mi" was No. 12 in its 28th week on the chart.

ROCIO DURCAL / JUAN GABRIEL

The new-artist categories are reserved for those acts whose first disc enters The Billboard Latin 50. Since no new artist

LATIN MUSIC CHARTS



Cristian



Rocío Durcal & Juan Gabriel



Gipsy Kings

qualified in the Regional Mexican category, a second critique had to be utilized for only the second time in the history of Billboard's Latin Music Awards. In order to determine the new-artist winner this year, the artist with the best chart performance who had never previously appeared on The Billboard Latin 50 was chosen. Those artists were none other than Ariola/BMG stars Rocío Durcal and Juan Gabriel, who are hardly newcomers to the Latino music world—either as solo artists or partners. Yet their duet disc, "Juntos Otra Vez," was the first CD they recorded together to enter the Billboard Latin 50. The smash double-CD yielded "El Destino," a chart-topping hit that logged 31 weeks on Hot Latin Tracks.

FYE

One of the hottest acts in Mexico for the past two years, this young siren with the girl-next-door looks wins her inaugural Latin Music Award for "Tierra La Noche," winner in the pop category for Album Of The Year, Female. "Tierra La Noche," released by Sony Discos/Sony, tallied 55 weeks on The Billboard Latin 50. As she prepares to release her third album in the second half of this year, Fey, whose real name is María Fernanda Blázquez Gil, also is mulling the possibilities of starting an English-language recording career.

ANA GABRIEL

Mexico's most consistent female star of the past 10 years made a stirring comeback in 1997 with her ranchera album "Con Un Mismo Corazón," winner in the regional Mexican category as Album Of The Year, Female. The top-10 CD from Sony Discos/Sony yielded "A Pesar De Todas," the smash leadoff single that was still lodged in the top 10 of Hot Latin Tracks as of press time. The title track, which is scheduled as the follow-up single, is a duet with star labelmate and previous Latin Music Awards winner Vicente Fernández. All told, Gabriel has won three Latin Music

Continued on page LMQ-26

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LOS VAN VAN

DAVE VALENTIN

PAQUITO D'RIVERA

LUIS ENRIQUE

RAY BARRETO

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AWARD WINNERS

Continued from page LMQ-24

Awards, two in regional Mexican categories and one in the pop category. Selena and Proyecto Uno are the only other artists to win Latin Music Awards in two different genres.

GIPSY KINGS

The world-famous flamenco-rock crew from the south of France notches its third kudo this year in the pop category for its album "Compas" (Nonesuch/Atlantic/AG), winner of the Album Of The Year, Group award. While the Gipsy Kings failed to score at Latino radio with "Compas," the top-10 album won many fans over with its in-concert favorite "A Mi Wawa."

GRUPO LÍMITE

Arguably the hottest band in the regional Mexican genre, this dynamic norteño sextet fronted by charismatic lead singer Alicia Villareal notches its second Latin Music Award, with "Paréndome El Alma," winner in the Album Of The Year, Group category. The Mexican band's latest PolyGram Latino album, "Sentimiento," its third straight top-10 album, contains the smash single "Hasta Mañana."

ENRIQUE IGLESIAS

The singing-idol son of his singing-idol father Julio, this hot young star wins his second Hot Latin Tracks Artist Of The Year award for stringing together six hit songs in 1997, including chart-topping smashes "Enamorado Por Primera Vez," "Solo En Ti" and "Muerte." The songs were taken from his ballad-laden hit album, "Vivir," a former No. 1 disc on The Billboard Latin 50. Enrique is currently preparing his third Fonovisa disc, due to drop in September.

ILEGALES

The Rap Artist Of The Year hails from the Dominican

LATIN MUSIC CHARTS



Gruppo Limite



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Los Terceristas



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Republic, where the group developed a slamming Latin-house style that propelled the Aroda/BMG band to the musical forefront in many urban centers in the Caribbean and the U.S. Its award-winning album, "Rebotando," which earned the group its first Latin Music Award, features the hit single "Sueño Contigo," produced by dance guru Roger Sánchez. Lamentably, Ilegales lost a member—Jason—who died earlier this year from injuries suffered in an auto accident.

MANÁ

Perhaps the most prosperous rock-en-espáñol group ever, Maná landed its biggest chart hit with "Surfus Mojados," this year's winner in the Rock Album Of The Year category. The WEA Latina disc was the first rock-en-espáñol album to crest The Billboard Latin 50. In addition, "Sueños Contigo" became the first Latino rock CD to enter The Billboard 200 when it bowed at No. 67 in the Nov. 1, 1997 issue. Two of the members of the Grammy-nominated band from Mexico—Alex González and Fher—are slated to keynote Billboard's Ninth Annual International Latin Music Conference. Unfortunately, González was diagnosed with hepatitis, which forced Maná to postpone dates on its Latin American tour. Each of the band's last four albums has triumphed in the rock categories featured at Billboard's Latin Music Awards. Maná is slated to perform an acoustic medley of its hits at the awards ceremony.

LOS TEMERARIOS

The most consistent seller in the pop/grupo field, this quintet from Fresnillo, Zacatecas, Mexico made an unusual career move in 1997 when it released a live album, "En Continuado from page LMQ-32

America.

Regarding the American chains, I see a consolidation period that is ending. Part of the U.S. Latino market's growth is going to come from American chains, which are going to be more intelligent in their purchases of Latin product.

As for BMG, we have signed artists that will give us a completely new look in the regional Mexican genre, almost making us look as if we were a new company. We signed José Manuel Figueroa, who released his label debut in March. We have signed Banda Maguire, whose album is due out this month, and Ramiro, who was with Bronco, will put out his album in May.

We have a new disc from Metano that just came out. It is a double CD with old hits, new songs and three remakes of their hits. And we have a new disc from Marisela later this month.

We are also coming out in May with a duet record by Giselle and Sergio Vargas, in which Giselle sings the four biggest hits by Sergio and vice versa. We are going to launch a tour to support the album.

AL ZAMORA

President, Sonolux

The market is pretty stale right now, in terms of retail, except for the new Miguel Bosé ["Rumbero"] when it first came out. There are not a lot of super hits out there... Radio is still important to this market. The New York market is going to change a little with Hefel going in there. I think that is good for us. Miami is still very difficult to get new music played [in], and Puerto Rico still is the market where you can break the acts.

That's why I am moving our new salsa artist Leo Vanelli from Panama to Puerto Rico. His new album is produced by Raúl Sánchez and Tommy Villariny, and it is coming out the third week in April. Once I am just starting to see what kind of success he is going to have, I am going to bring him back to continue this year on tropical acts. I have signed three female salsa artists and one male artist. The female acts are Sheena and Cindy from New Jersey and a Miami merengue group called Pacho Y Los Incansables. The male act is La Línea.

And I am going to put out two or three compilations this year. Sheena's album will be out in May; Cindy's album will probably be out in July, and Pacho will come out in April or May. And La Línea has already come out.

One group from Colombia we are looking at is Axakila, a sort of C+C Music Factory band. What I would like to do is to sign them to a label and develop and do three or four cuts more geared to this market.

But I need to focus on the tropical acts to get more strength as a label, and those artists will open doors for me at radio, too.

GEORGE ZAMORA

VPMG, WEA Latina

I see the first-quarter sales have been better than last year, but we are still down.

Retail is starting to get back to where it is supposed to have been and has started to stabilize. The American retailers are beginning to learn how to buy Latin product, and that is the key. It is just an educational process.

The new FM opening in New York is going to be more competitive for the New York market, and it is definitely going to help overall. Radio has progressed so a certain degree, but some of the stations are reluctant to play new music, and that hurts. Especially, a lot of the tropical stations are going back to playing older stuff and not giving weight to new music.

In Puerto Rico we are finally breaking some of these tropical artists on top-40 radio and then spreading the song to the tropical stations. For example, with Servando Y Floresino, there were three or four tropical stations that weren't playing the record until KQJ 105 (WKAQ-FM) added the song, then everybody jumped on it.

What has helped in Puerto Rico is that video stations such as Ch. 7 and Ch. 18 have become important. That is where Charlie Záa broke out, because nobody was playing that record till he went to heavy rotation on the video channel. These stations are helping to break new acts in Puerto Rico. Clubs are important to breaking artists that are getting radio airplay, but it is getting tougher to break a record with only club play.

WEA Latina is off to a great start with Alejandro Sanz

Continued on page LMQ-29

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UPSTART LABELS

Continued from page LMQ-4

sold 180,000 units and featured the songwriting talents of legendary composer Armando Manzanero and the debut of singer Lidia Cazavos. In the middle of 1997, Lissette came out with her label by then.

After switching its distribution to PolyGram, Azteca set up a sales, marketing and promotion staff and released a greatest-hits album by Rocío Banquells titled "Coincidir." New artists developed by Azteca were Luma Limón, a superb pop/ballad quartet and La Red, a pop/rock group.

NORTH OF THE HEART

Radio stations initially were hesitant, but they finally began airing songs by Luma Limón and La Red.

The increasing popularity of TV Azteca gave an enormous boost to Azteca Music releases. "Para Amancer Bailando," a disc featuring covers of dance hits, sold 200,000 units.

Another TV Azteca telenovela "Al Norte Del Corazón,"

Clockwise from left: Azteca acts Bebu Silvetti and Armando Manzanero; Los Rodarte; Lidia Cazavos; and Willie Colón



LATIN MUSIC GOLDEN AGE



spawned an album of the same name that sold 150,000 units. As with "Nada Personal," TV Azteca's new telenovela boasted a hit title track that introduced another vocalist, Tex-Mex songstress Lidia Cazavos.

Azteca later released another hit dance package, "Super Bailables De Verano I" (180,000 units sold), followed by another telenovela-themed title track, "Por Una Mujer" (65,000 units). That disc yielded the hit track "Dime," recorded by still another newcomer, Willie Colón.



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"Dime," was written and produced by Manzanero.

Among other artists that have released product on Azteca are rock act Los Quenaceros De Mamá and salsa legend Willie Colón.

Like Max, Azteca Music took advantage of the holiday season to put out "Para Amancer II," which sold nearly 100,000 copies.

CHANGING FACES

The initial hit albums realized by Max and Azteca have created personnel changes in both companies.

Owner Miguel Dega has turned the reins of running the label over to industry veterans David Prado, who was named label director, and José Manuel Cuevas, who replaced Prado as marketing director.

Prado says danceable music is a staple of Mexican culture, "so Max Music continues to give them what they want to listen to," he says. "We'll be in the competition in this great, but small, market."

In February, Max released "Techno Total II," a double CD for the price of one, which has sold 80,000 units. In March, the label dropped "Por Fin Es Viernes 2" and a new collection titled "Rock N' Roll Mix," which contains the most popular Spanish versions of '50s and '60s rock 'n' roll classics recorded by such singing idols as Enrique Guzmán,



Newcomer chanteuse Aranza

Angelica Maria, Cesar Costa and Johnny Laboriel.

This month, Max is scheduled to ship "Dance En Tu Idioma 2" and "Europop 60s," a package of popular European artists of the '60s singing their hits in Spanish.

DEVELOPING NEW STARS

Though Max made its name in 1997 as a compilation imprint, the label also was developing Rebecca, a pop singer who scored two top-20 hits, "Duro De Pesar" and "Cilate Ya." Invited to perform at Arapiles '97, Rebecca also made a successful promotional tour of Mexico that included live performances on radio stations and TV programs.

Also being worked in Mexico was Providence, a male vocal quartet formed especially for the youth market. The group landed two top-20 hits, "Decidir" and "Sigue Asi." While they were unable to visit Mexico, Providence generated enough noise for a fan club to be established. Encouraged by the enthusiasm, Max is bringing Providence to Mexico for a two-month tour of promotional stops and concerts.

Azteca, now led by Jose Luis Vilareal, is also hard at work in the development of its new product. The label's initial release in 1998 was "Intimos" by Armando Manzanero and Belen Silveira. In February, Azteca dropped "Amor Perfecto" by Lidia Cavares.

TIMING AND TALENT

Most of the rest of Azteca's 20-artist roster is putting out releases in 1998, including some hero/virtuous acts like Ricardo Bravo, Rebeldes De Tijuana, Alasantes De Nuevo Leon y Tres Ligeros, grupero band Los Rodarie, pop acts Lissette—produced by Rudy Perez—Luna Limon and La Red, produced by Memo Mendez. New signings slated to issue product in 1998 are Perilles and Nikky.

Villareal acknowledges that Azteca's entrance into the Mexican market will need solidifying but "we will try to make a difference with our talented artists."

Azteca, which has become a member of Mexican trade organization AMPROFON, is now working on landing licensing deals inside and outside Mexico. ■

LABEL EXECS SOUND OFF

Continued from page LMQ-27

breaking. Ricardo Montaner is coming back, and Olga Tañon is coming back to No. 1 (on the tropical salsa chart). Servando Y Floresino is starting to break out of Puerto Rico. And there is new product from Lisette Meléndez and Charlie Cardosa, who used to be the lead singer of Grupo Niche. Also, we have Miguel Bosé's new album coming out.

Basically, we are going to aggressively develop new artists and take the superstar artists to the highest level possible. And we are starting off very strong in the tropical salsa field, and I think we are going to have the two best labels in the tropical salsa field, which are Sony and RMM. All of the tropical product will come out on WEA Caribe, the tropical imprint of WEA Latina.

We have the Sir George Records deal, and Sergio George is in the studio with Velas, which used to be Puerto Latino.

We have a lot of tropical music coming, but we are also very strong in pop right now with Mariah and Montaner and Santi. ■

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ARTISTS & MUSIC

Continued from page LMQ-2

Mirando," a 6-CD boxed set containing classics of the famed actress/ singer, will be released. She has put out a three-CD boxed set carrying the same title but featuring material recorded from 1930 to 1935. Sixty-six songs were chosen for that project. Mirando's rich vocal personality is heard throughout these discs, but removed from the dizzy interpreter of silly tunes that she sang in U.S. films while dressed in an array of colorful dresses and headgear.



Carmen Miranda

SONY MEXICO ACTS remain busy, as ever. The label's star troubadour, Ricardo Arjona, is set to drop his next disc this month. Also shipping its debut album in female rock guitars, the Mexican chanteuse Gloria Estefan is scheduled to cut her next disc with Emilio Estefan Jr. In the middle of the year, releases due out the second half of the year are expected from Fey, Mercurio and Amapola, a ranchero singer discovered by ranchero king Vicente Fernández, who also produced her album.

THERE HAVE BEEN A SLEW OF SIGNINGS and contracts renewed in the Brazilian market in recent months. Pop band Béla Cosmica has inked a deal with Universal. Their hit song "Sólo Yo" is a hit for Morto. Assassination, featuring ex-Estado Santiaguino renovated with Som Livre, for whom he has cut nine albums; his renewal is for two more discs... Also renewing their BMG contracts were Gal Costa and Joena... Daniel, now pursuing a solo career after the death last year of longtime partner João Paulo, has signed with Continental.

Recife-based "mangue beat" band Mestre Ambrosio has signed with Sony Music Brazil. The group will try to fill the gap left by the death in 1997 of Chico Science, leader of

LATIN MUSIC

Nicolo Zumbi... PolyGram Argentina's main release by an Argentine act for the next several months is a live recording of a festiva held last October for human rights organization Madres De Plaza De Mayo. Contributing to the project were PolyGram artists La Renga, Doe Minutos, Actitud Merle, Menta And Viejas Locas, plus BMG's Los Caballeros De La Quema and Divididos, and EMI's León Gieco.

EMI MEXICO'S FIRST MAIN RELEASE by a Mexican act this year comes from rock act Plastilina Mosh. Also just dropped are the second album by female pop quartet Jeans and the fourth disc by pop/dance act Sinfonietta Oquiestos. EMI also is working the Backstreet Boys and product by Vanessa-Mae and Yanni, each of whom is set to appear later this year in Mexico City.

BMG ARGENTINA IS SLATED to ship the long-awaited new recording of 1980s hit act Virus. After an eight-year hiatus from the recording scene that followed the death of lead singer Federico Moura, the band returns with new frontman Mercelio, brother of Federico. Also slated to drop in May is Divididos' label premiere. ■

BILLBOARD CONFAB

Continued from page LMQ-8

with the "Spirit Of Hope" award, created in 1996 to honor those Latin artists who have contributed to civic and community projects.

In between the musical happenings, there will be industry panels and a keynote address by two famed musicians in their own right—Fher and Alex González, founding members of Latin rock supergroup Mana.

Fher and González will discuss their vision and experiences in the rock-en-español arena. They also are scheduled to perform an acoustic medley of the hits at the Latin Music Awards.

The industry panels will focus on four areas that are of particular importance these days to the Latino music industry. Speaking to the shortage of executive talent in the U.S. Latino market; the changing environment of the statewide Latin concert business; and the role of domestic recording studios in the U.S. Hispanic market.

The lack of competent individuals to fill the staffs of the Latino labels underscores the enduring strength of the U.S. Latino record business. It also demonstrates the need to groom new names and faces who can build upon the ongoing prosperity generated by the industry's current movers and shakers. ■



Conferencia host Jon Seda



Gabriela: cutting with Emilia

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ALEJANDRO FERNANDEZ

Continued from page LMQ-16

nothing costs you or pains you, it doesn't have as much value."

Fernández's decision to move into a pop direction was further validated in January, when "Me Estoy Enamorado," produced by Emilio Estefan Jr., was nominated for a Grammy in the best Latin pop performance category.

Fernández, 26, also received a Grammy nomination for his 1996 ranchera album, "Muy Dentro De Mi Corazón," in the best Mexican-American/Tejano performance category.

Ranchera, which has long been considered the heartland music of Mexico, also is widely associated with the mariachi ensemble, featured on Fernández's previous ranchera albums.

UNDEREXPOSED GENRE

But Fernández points out that—unlike pop or Mexican-rooted grupo genres—which are programmed extensively on hundreds of radio stations in Mexico and the U.S., ranchera songs are rarely rotated, at least on a full-time basis. Lamento's Fernández, "There are so few radio stations playing our music; it's sad."

Fernández says trips to other Latin American countries have helped him realize that ranchera is more popular in Mexico than in his home country. As an example, he names Colombia, where "there is a craze for our Mexican music, a real craze. I could tell you that we went to venues that seated 80,000 and we filled them."

"It's a strange phenomenon," continues Fernández. "I guess because we're Mexicans, and mariachi comes from there, maybe that's why it's not such a big deal for us."

In the face of resistance to traditional Mexican sounds from Mexican music fans and radio PDs, Fernández set out to prove that mariachi can appeal to a wider range of sounds that could expand ranchera beyond its core fan base.

"I wanted to promote our traditional music [mariachi], to break new barriers and to also do something different than I had been doing in the Mexican market," states Fernández.

TRANSCENDING MARIACHI

Prior to receiving "Me Estoy Enamorado," Fernández already was established as a superb interpreter of tradition-

LATIN MUSIC

tional ranchera, a genre his famous father Vicente has dominated over the past two decades.

Still, though his ranchera CD "Muy Dentro De Mi Corazón" was a success, Alejandro says he "did not want to do the same thing on my next album. If I bad released

"Me Estoy Enamorado" had sold 200,000 units by the beginning of March. The album, which stayed atop The Billboard Latin 50 for 11 weeks, also set a record in February by spending 19 weeks on The Billboard 200—the most weeks logged on that chart by a non-crossover Latino artist.

another album of just rancheras, people would have expected the same thing, and then they would have begun to judge me by that one [musical] theme.

So, I wanted to do something different—music that would transcend mariachi. Mexican traditional music is popular, but the ballad and the bolero romántico, are even more popular, because you have more variety and it is

played on more radio stations where you reach more people."

As he was thinking of a disc that would appeal to music fans throughout Latin America, Alejandro also was pondering the person who could helm the project. "The first guy that came to mind was Emilio Estefan," says Fernández.

Impressed with "Mi Tierra," the Cuba-roots CD recorded by Emilio's wife, Gloria, Alejandro sought out and eventually met Emilio in 1995 when the pair were cutting a track for a Spanish-language, Olympics-themed album titled "Voces Unidas."

"I proposed the idea, and he liked it from the start," says Alejandro. "We understood each other well."

The result was a 10-track set laden with ballads, boleros and a few Mexican rancheras.

For his part, Estefan remains modest when asked about his protégé's success. "Alejandro is a very talented artist," states Emilio. "And all we did was just find the right songs for him." Emilio appreciated, as well, the fact that Alejandro, like himself, does not stray too far from his musical roots.

Emefan says he also worked with Alejandro to "update" Alejandro's live performances. He offers no specifics as to what he did with Fernández, saying only, "We brought all of my experience in the music business to help Alejandro fine-tune his show."

GAUGING AUDIENCE REACTION

Though he was pleased with "Me Estoy Enamorado," Fernández was not sure how Latino music enthusiasts were going to receive his newfound musical vibe. "I had already heard the CD and I was confident it would do well, but you cannot assume that your taste is the same as the public's," he says. "I was a little nervous at how the public was going to react, but then I calmed down because the truth is that we did these things with a lot of love."

Alejandro adds that "I felt I had nothing to lose. If people don't like how I sing boleros, the most they are going to say is that they prefer to listen to me singing mariachi."

While acknowledging that "Me Estoy Enamorado" will greatly enhance his profile outside of Mexico, he remarks that "I want to stand out with Mexican music. The next CD will be Mexican music. Maybe I will use Emilio again as producer and use Mexican arrangers and do something more youthful." ■



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AWARD WINNERS

Continued from page LMQ-28

Concierto Vol. II," as the debut disc for its new label, Fonovisa. The CD contained a top-of-the-charts single, "Ya Me Voy Para Siempre," this year's winner in the category Hot Latin Track Of The Year, Regional Mexican. It is the band's first Latin Music Award. Los Temerarios' latest album, "Como Te Recuerdo," entered The Billboard Latin 50 at No. 2. "Por Que Te Conocí," the lead track from that disc, debuted on Hot Latin Tracks at No. 1.

LUIS MIGUEL

The most successful chart performer of the 1990s outfitted himself in 1997, when his album "Romances" bowed not only at the top of the Billboard Latin 50 but also entered The Billboard 200 at No. 14—the highest debut by a non-crossover Latino artist. "Romances" ended up being the best-selling Spanish-language title of 1997. And "Por Dejado De La Mesa," the first single from "Romances," hit No. 1 on Hot Latin Tracks—Luis Miguel's record-setting 13th chart-topper. This year, the Mexican superstar known as "Luismix" or "Micky" snags his third Latin Music Award as "Romances" wins Album Of The Year, Male in the pop field.

RAFAEL PEREZ-BOTIJA

Noted songwriter/producer Rafael Pérez-Botija snags his first Latin Music Award in the Producer Of The Year category for his work with Enrique Iglesias' smash Fonovisa album "Vivir." Apart from helming the album, Pérez-Botija penned "Miente," a No. 1 entry on Hot Latin Tracks, and co-authored, "Lluvia Cae," a top-10 hit from Iglesias' album.

REEL TO REAL WITH PROYECTO UNO

The second Strictly Rhythm disc by club stars Reel 2 Real,

LATIN MUSIC CHARTS



titled "Are You Ready For Some More?" contained "Muove La Cadera (Move Your Body)," a zesty Latin-house shaker cut with meren-house rap crew Proyecto Uno that wound up being a huge hit in the U.S. and beyond. Reel 2 Real scores its first Latin Music Award with the tune, while Proyecto Uno, an H.O.L.A./PolyGram Latino act, lands its second trophy.

MICHAEL ANTONIO SOLIS

Born in the small Texas town of Rankin, Salgado has steadily built a solid career playing rootsy, norteño-flavored sounds that stray far away from the slick sounds heard on Tejano radio. Yet, the down-to-earth performer with the big, gritty voice has become popular in Texas and the Southwest, where albums such as his 1996 Joey album "En Concierto" helped break him in a large way. Proof of Salgado's grass-roots popularity was his 1997 release, "Recuerdo Especial," which was dedicated to conjunto favorite Cornelio Reyna, who passed away last year. "Recuerdo Especial" reached the upper echelons of The Billboard Latin 50 without any significant assistance from radio. Moreover, the CD earns Salgado, who performed a showcase set last year at Billboard's Latin Music Conference, his first Latin Music Award in the Regional Mexican genre in the category Album Of The Year, Male.

MARCO ANTONIO SOLIS

The former creative force of Los Bukis continues to enjoy a solo career as a much-sought-after writer and producer, as well as a recording artist who has notched two top-10 albums. And, for the third year in a row, the Fonovisa star snags the Songwriter Of The Year honors, primarily for his non-stop stream of hit singles that appear on Hot Latin Tracks. Solis, who also has penned hit tracks for Laura Flores, Ezequiel Peña and Olga Tañón, won a Latin Music Award in 1996 with Los Bukis.

Continued on page LMQ-34

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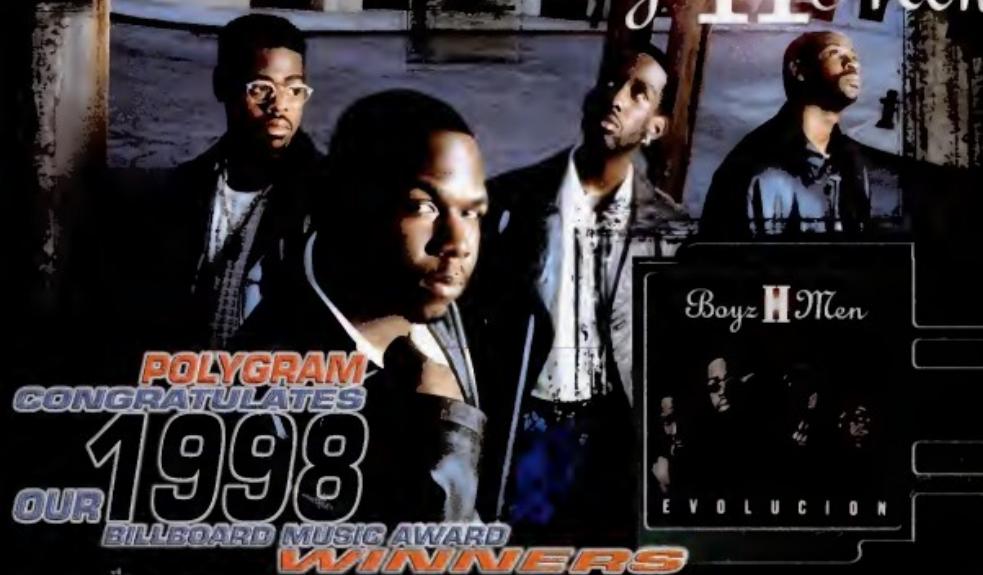
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ALBUM OF THE YEAR
NEW POP ARTIST

Boyz II Men



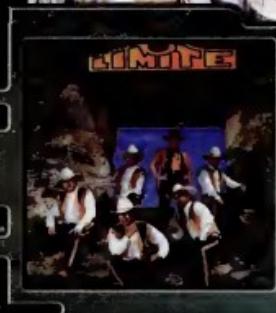
POLYGRAM
CONGRATULATES
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OUR BILLBOARD MUSIC AWARD
WINNERS

Boyz II Men

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LATIN MUSIC

CHARTERED



Luisito Solgado



Olga Tañón

AWARD WINNERS

Continued from page LMQ-32

SONY/ATV MUSIC

Originally known as CBS Songs until it was sold in 1986, Sony/ATV wins its first Publishing Corporation Of The

year award, thanks to hit tracks from Sony Discos Music Publishing and Sony/ATV Songs. Among the smash singles in 1997 administered by Sony/ATV were "Sólo En Ti," a No. 1 track penned by Vince Clark, and "A Pesar De Todo," which was written and recorded by Ana Gabriel.

OLGA TAÑÓN

A boatload of female merengue artists owe their careers to Olga Tañón, the Puerto Rican diva who opened up the merengue market for women in 1993 with her WEA Latina debut, "Mujer De Fuego." Since then, Tañón cut a hit pop disc with the aforementioned Marco Antonio Solís before returning to the merengue arena with "Llévame Contigo." That disc featured several hit singles, including her latest top-10 smash, "El Frío De Tu Adiós." In addition, "Llévame Contigo" wins Tañón her first Latin Music Award in the tropical salsa arena in the category Album Of The Year, Female.

CHARLIE ZAA

This ballsdeer, who used to sing with Colombian salsa

notables Grupo Niche, stunned the Latin music world in 1997 with a disc of medleys containing bolero covers of classic songs that reached the apex of The Billboard Latin 50 without the benefit of a hit single. "Sentimientos" also was the first No. 1 disc on The Billboard Latin 50 by a Colombian artist and the first No. 1 disc from a Colombian label—Sonsolux—which is distributed by Sony. Zaa utilized a unique in-store and video campaign that took flight in Puerto Rico, after which it hit with success in the U.S. Zaa is slated to release his followup, "Sentimientos II," this month.

RALPH MERCADO

Continued from page LMQ-8

Despite his renowned, multi-faceted prosperity as an ambassador of Latino tropical sounds to international audiences, Mercado recognizes that cutting product in English will eventually turn on even more music fans to the arresting cadences and melodies seldom recorded by English-language artists.

If that happens, who knows? Perhaps one day, avid salsa fan Marlon Brando will saunter onstage to perform a tune at one of Mercado's famed salsa shows that he presents annually at the Hollywood Bowl.

—J.L.

What's So Special? **Billboard Spotlights**
Regional Mexican Music
Issue: July 18 Ad Close: June 5

Billboard international LATIN MUSIC conference & awards

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Country

ARTISTS & MUSIC



Celebrating The Awards. A number of Universal "legends" joined country artists and Academy of Country Music (ACM) executives to announce the nominations for the ACM Awards, to be held April 22. Shown, from left, are a Lucius Ball impersonator, Randy Travis, actor Jon Voight, a Charlie Chaplin impersonator, ACM producer/director Gena Weed, Lee Ann Womack, ACM executive director Fran Boyd, Diamond Rio's Marty Roe, a Groucho Marx impersonator, Clark Clark, a Mae West impersonator, and producer Al Schwartz.

MCA's Byrd Takes 'Country' Literally

Singer Garners Outdoor Sponsors For Summer Tour

■ BY DEBORAH EVANS PRICE

NASHVILLE—Besides his family and friends, Tracy Byrd loves the great outdoors. He revels in the country lifestyle, as the title cut of his upcoming album—"I'm From The Country," to be released May 12 on MCA Nashville—attests.

In the wake of the release, Byrd will combine his musical pursuits and his outdoor hobbies via the Tracy Byrd Hunting The Country Tour, retail appearances, and his role as spokesman for TNN's outdoor programming.

"A lot of the people that are into

that [outdoor] lifestyle are country music fans, too," says Dave Weigand, MCA Nashville's VP of marketing and a fan of hunting, picnics, etc. "It's our audience. That lifestyle fits hand in hand with the country music consumer. And that's who Tracy is."

Tracy White, PD at KHEY-FM in El Paso, Texas, agrees. "Tracy isn't a flamboyant person. I'm From The Country" pretty much epitomizes Tracy's real life. It tells the story, I think, of what has made Tracy Brown a success: a blend of his childhood—the fact that he lives what he sings about. He loves his music, and that's what endears him to the people who love him."

Over the course of his first four albums, Byrd has had eight top 10 singles, including "Billboard Hot Country Singles & Tracks" chart, including "Keeper Of The Stars," which won the Academy of Country Music award for song of the year in 1996.

"Tracy Byrd is one of the most consistent artists in country music today," says Weigand. "His first four albums have sold gold or platinum, his videos continuously reach the top five on CMT and TNN. Not only has he been consistent, but he's remained true to who he is and the style he represents."

"Tracy has been very successful," echoes MCA president Tony Brown. "He's sold a lot of records, but it's kind of a sense to a lot of people that he's not a major star as he has. He needs more recognition than those records. That's an event, like 'Keeper Of The Stars,' was, and you can't contrive those things. As an A&R person, you constantly look for those great, great songs. And I think we've got some incredible songs on this record."

COMFORTABLE STYLE

This is the third album Brown has produced for Byrd. The artist says he feels they're hit on an identifiable style that's comfortable for him. "We obviously look for hits, but they've got to be songs that I love," says Byrd.

Byrd says he tries to balance his traditional country tendencies with what radio programmers expect. "I do traditional country; I think it's what he's writing for today," he admits. "In my mind, it's still not quite as traditional as I'd like to cut it, but we're trying to deal with radio and get played."

Brown agrees. "Let's face it," he says. "You've got to have radio to spread the word that you exist. Radio dictates, to a point, how traditional you sound."

The first single from the album, "I'm From The Country," is No. 17 on the Hot Country Singles & Tracks chart this issue. According to Weigand, the label released the song as a commercial CD/B&B single the first week of February, and it has done well. MCA also sent out a sampler CD that included a dance mix of

"From The Country" and several of Byrd's previous hits.

Byrd says Brown actually brought him the song. "I flew down there for his last album, 'Big Love.' At the time, Byrd didn't think it was right for him. 'The demo [had] Marty Brown singing on it, but the demo track had a Kentucky Headhunters groove to it,'" he says.

"Then Tracy brought it to me for 'Big Love.' I just couldn't hear doing it. I knew right off that it was an infectious kind of thing that was a big hit record, but at point I just couldn't hear through it."

"So we didn't cut it on 'Big Love,'" but we came back and needed another up tempo [track] for this album, so Tony said, 'Let's go in and just cut it and see how it comes out.' So we cut it, and it no longer sounded like a Headhunters song."

Byrd says the next single will likely be "I Want To Feel That Way Again." "I think it's the best song on the record," he says. "It's a Jeff Stevens song that Tony has found. Lately [George] Strait has been cutting a lot of Jeff Stevens' songs, so he sends a lot of them over to Tony. 'I've Got What It Takes' is also a Jeff Stevens song. But I think I Want To Feel That Way Again" is a masterpiece.

"I think that song has the ability to really get some attention for Tracy," Brown says. "It's a great song, and secondly it shows his voice off better than anything we've ever recorded. He is really a great singer, and he's also got that real classy cowboy kind of persona. You know it's not corny. It's the real thing."

**'He's got that real
classy cowboy
kind of persona...
It's the real thing'**

The album is filled with other tunes that fit Byrd's Texas country persona. Lonestar forgets, Tenz is a native of Victor, Texas, a small town near Beaumont in a region that also produced other country traditionalists like George Jones and Merle Chestnut.

"Back To Texas" is a song that I found the day before we went in the studio, and I think it's going to be another classic tune for him," says Byrd. "It's a little bit different for me—it and 'I Want To Feel That Way Again'—because I think most people associate me with positive love ballads, and these are really not positive. They are more of a lost-love kind of thing."

Byrd's goal with the release of this album is to keep headlining larger venues. "We want to get to that point where we can go out and headline 5,000- and 6,000-seat venues," he says. "That's my goal—to get to that point on the road where we're doing the big shows all over our."

Before hitting the road for the summer, Byrd plans to take off part of

Monument's Riding High With The Chicks; Capitol's Vacant Building Subject Of Suit

ON THE RECORD: Monument Records executives say they're on track with the fledgling label. The label's debut act, Dixie Chicks, has so far exceeded expectations. Sony Music Nashville president Allen Butler tells Nashville Scene. The label was launched last August.

"Their album [Dixie Chicks], released Jan. 27, is at 72,000 copies on sale, and we've shipped 380,000 more," says Butler. "The accounts are ordering more of the demand, or they wouldn't be ordering numbers like that."

Butler says he feels the Dixie Chicks are succeeding because of their uniqueness. "There's nothing else like them in the country format," he says. "No girl band has ever really worked in country this significantly."

The Chicks' first single, "I Can Love You Better," has been on the Hot Country Singles & Tracks chart for an unprecedented 24 weeks and peaked at No. 4. The week of March 23,

Monument VP for

national country promotion Larry Paréris says the single's success is evidence of a new trend: "Singles are lasting longer and longer now, especially when they're relevant."

In turn, that allows the artists to get more familiar with it and buy the product. That means, though, that you have to be very careful in what you pick as a single."

Paréris says the new single, "There's Your Trouble," debuts at No. 66 this issue just as the first single starts to descend the chart.

Paréris says that Butler has given the staff the key elements they need: time. "We have four to six months to learn acts, which you need," he says. "You must have the time to do that."

Another key factor, says Paréris, is that Monument is signing more mature acts who have developed and are hardly rookies at performing and touring, says Butler. "They're all country, and nobody's invented or manufactured the real deal," he says.

Butler says the next Monument release will be by Canadian singer-songwriter Gil Grand. "Gil is Alan Jackson and George Strait rolled into one," says Butler. "He is that good. You can't argue with a guy to sing rock songs, because he doesn't know any."

"He has the smoothness of Strait but writes from the nature perspective of Jackson," adds Paréris. Grand's first single, "Famous First Words," is due April 20.

Monument's other 1996 release will come from the six-member group Yankee Grey. "They're heavy on lead electric and guitar and vocals," says Butler. "Like the Dixie Chicks, they're been performing together for years."



by Chet Flippo



by Bruce Robinson

Scott Hendricks opens his new Arrowhead Studio, out in the country near Leiper's Fork. First client is a reformed Restless Heart. Hendricks and Arista/Nashville president Tim Dabson are co-producing the group's upcoming RCA album.

Dwight Yoakam is readying a solo album on Little Dog Records. "Dwight Yoakam Will Sing For Food" features Steve Earle, Mandy Barnett, Kim Richey, David Ball, Gillian Welch, and Tim O'Brien, among others. Proceeds from the June 2 release will aid the homeless. PolyGram will distribute.

ON THE TUBE: Cindy Wilson is named VPIGM of CMT International. Parent company Gaylord bought her international consulting company, which becomes CMT International Consulting Services, with Family Television as its sister Offshoot. Gaylord will handle MCA and Syfy in the second quarter of this year.

TNN is beginning to see changes in the wake of its sale by Gaylord to CBS. The familiar TNN logo of a guitar headstock framed on a TV screen is to be replaced April 6 with a logo more in keeping with the network's sports and outdoor orientation. Also, Dan Rather is hosting a pilot for a TNN series on America's national parks.

THIS WEEK	LAST WEEK	2 WKS AGO	WEEK ON CHART	TITLE	ARTIST	POSITION
# * * No. 1 * *						
(1)	1	2	13	PERFECT LOVE (2 weeks at No. 1) EASTON CORTEZ/HAROLD L. SMITH	TRISHA YEARWOOD (C) 1997 NASHVILLE RECORDS	1
(2)	5	7	27	THEN WHAT? KODAK/1997 NASHVILLE RECORDS	CLAY WALKER (C) 1997 NASHVILLE RECORDS	2
(3)	3	4	19	IF I NEVER STOP LOVING YOU KODAK/1997 NASHVILLE RECORDS	JO DEE MESSINA (C) 1997 NASHVILLE RECORDS	3
(4)	6	9	13	BYE BYE KODAK/1997 NASHVILLE RECORDS	FAITH HILL (C) 1997 NASHVILLE RECORDS	4
(5)	2	1	20	NOTHIN' BUT THE TAILLIGHTS KODAK/1997 NASHVILLE RECORDS	CLINT BLACK (C) 1997 NASHVILLE RECORDS	5
(6)	10	14	12	YOU'RE STILL THE ONE KODAK/1997 NASHVILLE RECORDS	SHANIA TWAIN (C) 1997 NASHVILLE RECORDS	6
(7)	9	10	7	THIS KISS KODAK/1997 NASHVILLE RECORDS	FATH HILL (C) 1997 NASHVILLE RECORDS	7
(8)	13	24	17	TWO PLATE COLOGAS KODAK/1997 NASHVILLE RECORDS	GARTH BROOKS (C) 1997 NASHVILLE RECORDS	8
(9)	11	13	20	VALENTINE KODAK/1997 NASHVILLE RECORDS	LEANN RIMES (C) 1997 NASHVILLE RECORDS	9
(10)	17	18	11	CREAM WALKIN' KODAK/1997 NASHVILLE RECORDS	TOBY KEITH (C) 1997 NASHVILLE RECORDS	10
(11)	15	20	6	OUT OF MY BONES KODAK/1997 NASHVILLE RECORDS	RANDY TRAVIS (C) 1997 NASHVILLE RECORDS	11
(12)	16	19	10	LONELY I WON'T LEAVE ME ALONE KODAK/1997 NASHVILLE RECORDS	TRACE ADKINS (C) 1997 NASHVILLE RECORDS	12
(13)	12	12	27	JUST BETWEEN YOU AND ME KODAK/1997 NASHVILLE RECORDS	THE HUNLEYS (C) 1997 NASHVILLE RECORDS	13
(14)	4	3	18	LITTLE PEG ROODO KODAK/1997 NASHVILLE RECORDS	COLLIE RATE EPIC/ALBUM CUT	14
(15)	7	8	20	I CAN LOVE YOU BETTER KODAK/1997 NASHVILLE RECORDS	DIXIE CHICKS (C) 1997 NASHVILLE RECORDS	15
(16)	29	22	18	TOO GOOD TO BE TRUE KODAK/1997 NASHVILLE RECORDS	MICHAEL PETERSON REPRISE/ALBUM CUT	16
(17)	23	26	11	FROM THE COUCH KODAK/1997 NASHVILLE RECORDS	SHANIA TWAIN (C) 1997 NASHVILLE RECORDS	17
(18)	18	21	11	TO HAVE YOU BACK AGAIN KODAK/1997 NASHVILLE RECORDS	PATTI LOVELESS (C) 1997 NASHVILLE RECORDS	18
* * * AIRPOWER * *						
(19)	27	33	6	HOLIES IN THE FLOOR OF HEAVEN E. NASHVILLE RECORDS	STEVE WARNER (C) 1997 NASHVILLE RECORDS	19
* * * AIRPOWER * *						
(20)	29	37	5	LOVE WORKING ON YOU E. NASHVILLE RECORDS	JOHN MICHAEL MONROE ATLANTIC/ALBUM CUT	20
* * * AIRPOWER * *						
(21)	24	29	13	YOU'LL NEVER KNOW E. NASHVILLE RECORDS	MINNIE MCREEADY (C) 1997 NASHVILLE RECORDS	21
(22)	8	9	28	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) E. NASHVILLE RECORDS	WADE HAYES (C) 1997 NASHVILLE RECORDS	22
(23)	11	14	11	SHE'S GONNA MAKE IT E. NASHVILLE RECORDS	GARTH BROOKS (C) 1997 NASHVILLE RECORDS	23
(24)	22	28	10	JUST TO SEE YOU SMILE E. NASHVILLE RECORDS	TOM SAWYER COLUMBIA ALBUM CUT	24
(25)	11	6	20	ROUNDABOUT WAY E. NASHVILLE RECORDS	GEORGE STRAIT (C) 1997 NASHVILLE RECORDS	25
(26)	29	31	1	SHE'S GOT THAT LOOK IN HER EYES E. NASHVILLE RECORDS	ALABAMA (C) 1997 NASHVILLE RECORDS	26
(27)	28	23	20	LOVE OF MY LIFE E. NASHVILLE RECORDS	SAMMY KERSHAW (C) 1997 NASHVILLE RECORDS	27
(28)	15	31	1	WHAT IF I SAID E. NASHVILLE RECORDS	ANITA COOCHAN (DUET WITH STEVE WARNER) (C) 1997 NASHVILLE RECORDS	28
(29)	34	62	9	COMMITMENT E. NASHVILLE RECORDS	LEANN RIMES (C) 1997 NASHVILLE RECORDS	29
(30)	28	28	1	I WANT TO CALL IT LOVE E. NASHVILLE RECORDS	WADE HAYES (C) 1997 NASHVILLE RECORDS	30
(31)	11	46	4	ONE OF THESE DAYS E. NASHVILLE RECORDS	TIM McGRAW COLUMBIA ALBUM CUT	31
(32)	32	35	1	SEY WHEN E. NASHVILLE RECORDS	LOST STARS (C) 1997 NASHVILLE RECORDS	32
(33)	33	36	1	IT WOULD BE YOU E. NASHVILLE RECORDS	LARRY ALLAN (C) 1997 NASHVILLE RECORDS	33
(34)	25	34	1	LEAVING OCTOBER E. NASHVILLE RECORDS	SONGS OF THE DESERT EPIC/ALBUM CUT	34
(35)	30	39	1	PUT YOUR HEART IN IT E. NASHVILLE RECORDS	SHANIA TWAIN (C) 1997 NASHVILLE RECORDS	35
(36)	31	11	1	I DO (LOVESHIRY YOU) E. NASHVILLE RECORDS	MARK WILLS (C) 1997 NASHVILLE RECORDS	36
(37)	31	13	6	THAT'S WHAT I'M HERE E. NASHVILLE RECORDS	KENNY CHESNEY (C) 1997 NASHVILLE RECORDS	37
* * * THAT'S WHAT I'M HERE * *						
(38)	1	12	46	IT'S YOUR LOVE & QUOTE X108 E. NASHVILLE RECORDS	TIM McGRAW (WITH FAITH HILL) (C) 1997 NASHVILLE RECORDS	38

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Billboard Top Country Singles Sales

THIS WEEK	LAST WEEK	2 WKS AGO	WEEK ON CHART	TITLE	ARTIST	POSITION
* * * No. 1 * *						
(1)	1	2	10	YOU'RE STILL THE ONE E. NASHVILLE RECORDS	SHANIA TWAIN (C) 1997 NASHVILLE RECORDS	1
(2)	2	2	43	HOW I LIVE A LIFE CLUB 7302	LEANN RIMES (C) 1997 NASHVILLE RECORDS	2
(3)	3	3	5	BYE BYE CLUB 7302	JO DEE MESSINA (C) 1997 NASHVILLE RECORDS	3
(4)	5	5	4	THIS KISS (HARRY BROS. 17247)	FAITH HILL (C) 1997 NASHVILLE RECORDS	4
(5)	4	4	11	THEN WHATTY (HARRY BROS. 17248)	CLAY WALKER (C) 1997 NASHVILLE RECORDS	5
(6)	6	7	10	IF I NEVER STOP LOVING YOU CLUB 7302	DAVID KERSH (C) 1997 NASHVILLE RECORDS	6
(7)	8	8	7	I'M FROM THE COUNTRY (HARRY BROS. 17249)	TRACY BYRD (C) 1997 NASHVILLE RECORDS	7
(8)	7	6	23	WHAT IF I SAID (HARRY BROS. 17243)	ANITA COOCHAN (DUET WITH STEVE WARNER) (C) 1997 NASHVILLE RECORDS	8
(9)	9	10	6	YOU'LL NEVER KNOW CLUB 632649RS	MINDY MCREEADY (C) 1997 NASHVILLE RECORDS	9
(10)	12	13	5	THAT'S WHAT I'M HERE CLUB 632649RS	KENNY CHESNEY (C) 1997 NASHVILLE RECORDS	10
(11)	10	9	22	THE NOTE (HARRY BROS. 17248)	GARYLE HARRIS (C) 1997 NASHVILLE RECORDS	11
(12)	11	25	22	LOVE OF MY LIFE (HARRY BROS. 68440)	SAMMY KERSHAW (C) 1997 NASHVILLE RECORDS	12
(13)	12	12	46	IT'S YOUR LOVE & QUOTE X108 CLUB 632649RS	TIM McGRAW (WITH FAITH HILL) (C) 1997 NASHVILLE RECORDS	13

COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND
BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 11, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WEEK ON CHART	TITLE	ARTIST	POSITION
* * * HOT SHOT DEBUT * *						
(38)	23	25	18	COME SOME RAINY DAY CLUB 632649RS	WYNNYNNIA CLUB 632649RS	14
(39)	41	47	5	MADE IT (HARRY BROS. 17246)	MARK REHARD CLUB 632649RS	15
(40)	47	50	5	I MIGHT EVEN OUT LOVIN' YOU CLUB 632649RS	MARIA CHESSLETT CLUB 632649RS	16
(41)	45	48	6	PAPA BEAR CLUB 632649RS	KEITH HARING CLUB 632649RS	17
(42)	48	68	7	E SAVE THE LIGHT CLUB 632649RS	KELI KETCHUM CLUB 632649RS	18
(43)	50	74	8	A MAN HOLDIN' ON CLUB 632649RS	JEFF HERDON CLUB 632649RS	19
(44)	43	49	13	WHEN TO DANCE CLUB 632649RS	CLINT BLACK CLUB 632649RS	20
(45)	34	32	18	CLOSER TO HEAVEN CLUB 632649RS	ALAN JACKSON CLUB 632649RS	21
(46)	36	25	12	A HOUSE WITH NO CURTAINS CLUB 632649RS	ELLA McCAHAN CLUB 632649RS	22
(47)	48	53	6	ALMOST OVER YOU CLUB 632649RS	ELLA McCAHAN CLUB 632649RS	23
(48)	NEW	1	1	BAO DAY TO LET YOU GO CLUB 632649RS	ERIYAN WHITE CLUB 632649RS	24
(49)	58	57	2	A WOMAN'S TEARS CLUB 632649RS	SHAWN CHRISTIAN CLUB 632649RS	25
(50)	56	69	3	PARTY ON CLUB 632649RS	NEAL MCCOY CLUB 632649RS	26
(51)	54	58	4	LOVE IS ALL THAT REALLY MATTERS CLUB 632649RS	KEITH SHEPP CLUB 632649RS	27
(52)	NEW	1	1	THE SHOES YOU'RE WEARING CLUB 632649RS	CLINT BLACK CLUB 632649RS	28
(53)	66	—	2	BUCHARDO CLUB 632649RS	LEE ANN WOMACK CLUB 632649RS	29
(54)	60	—	2	TEXAS SIZE HEARTACHE CLUB 632649RS	CLINT BLACK CLUB 632649RS	30
(55)	51	54	10	TO BE WITH YOU CLUB 632649RS	THE MAVERICKS CLUB 632649RS	31
(56)	42	65	1	I ALREADY DO CLUB 632649RS	CHERYL WRIGHT CLUB 632649RS	32
(57)	46	42	1	BROKEN BOY CLUB 632649RS	MELISSA CLUB 632649RS	33
(58)	63	—	2	I'M NOT THAT EASY TO OVERTAKE CLUB 632649RS	LORRIE MORTON CLUB 632649RS	34
(59)	74	—	2	NOW THAT I FOUND YOU CLUB 632649RS	TERI CLARK CLUB 632649RS	35
(60)	65	—	2	THAT'S WHERE YOU'RE WRONG CLUB 632649RS	DRIFLE SINGLETAR CLUB 632649RS	36
(61)	54	61	3	WHAT IF I'M RIGHT CLUB 632649RS	SHANE STICKLER CLUB 632649RS	37
(62)	52	56	7	BANG BANG BOOM CLUB 632649RS	THE NITY GRTTY ORG BAND CLUB 632649RS	38
(63)	55	52	13	ONE SMALL MIRACLE CLUB 632649RS	BRUCE WHITE CLUB 632649RS	39
(64)	57	50	13	FROM THIS MOMENT ON CLUB 632649RS	SHANIA TWAIN CLUB 632649RS	40
(65)	49	44	1	CONCERT IN THE HEART CLUB 632649RS	RICKY MARTIN CLUB 632649RS	41
(66)	53	50	13	THEIR'S YOUR TROUBLE CLUB 632649RS	DUKE CHICKS CLUB 632649RS	42
(67)	62	65	1	BACK ON THE FARM CLUB 632649RS	THE THOMPSON BROTHERS BAND CLUB 632649RS	43
(68)	62	62	4	BLUES IN THE SADDLE CLUB 632649RS	EDWARD HILL CLUB 632649RS	44
(69)	NEW	1	1	WHEN THE WINDY ONE LOVES YOU RIGHT CLUB 632649RS	WADE HAYES CLUB 632649RS	45
(70)	65	62	2	JUST SOME LOVE CLUB 632649RS	THE RANCH CLUB 632649RS	46
(71)	NEW	1	1	SMALL TALK CLUB 632649RS	SARAH MCLACHLAN CLUB 632649RS	47
(72)	NEW	1	1	SOMEBODY TO LOVE CLUB 632649RS	SUZY BOOGUS CLUB 632649RS	48
(73)	RE-ENTRY	1	1	TRYING TO GET OVER YOU (DUET WITH LISA MARIE) CLUB 632649RS	REBA MCENTIRE CLUB 632649RS	49
(74)	55	57	1	WHAT IF CLUB 632649RS	EDDIE CHICKS CLUB 632649RS	50
(75)	15	72	1	WISCONSIN'S FINEST CLUB 632649RS	DEAN MCHESTER CLUB 632649RS	51
(76)	15	15	1	MY FIRST, LAST, ONE AND ONLY CLUB 632649RS	JIM COLLINS CLUB 632649RS	52

• Records showing an increase in detections over the previous week, regardless of chart movement. Any entry to record charts which occurs 20 detections for the first time. Titles below are removed from the chart after 20 weeks. • Record availability: Catalog number, title, artist name, and date of release. • Reissues: Any title previously released on CD or vinyl. • Special releases: Any title which is a limited edition or single. • TV: Any single or album charting, or any title which has been charted more than once. • MV: Any single charting, or any title which has been charted more than once. • Billboard: Includes SPIN Communications.

• Includes the greatest sales week this year. • Recording Industry Association of America certification for sales of 500,000 units. • RIAA certification for sales of 1 million units, with multiplatinum titles indicated by a circled 'X' following the title. • © 1998, Billboards SPIN Communications, Inc.

COUNTRY CORNER



by Wade Jesseen

Y'ALL COME BACK NOW, YA HEAR! Even though Shania Twain's "Come On Over" (Mercury) decreases by 2,000 units, it excuses Garth Brooks' "Slovens" from the No. 1 post on Top Country Albums, where the Brooks set has accumulated 13 weeks. "Slovens" falls more than 9,000 units, moving to the runner-up spot. As usual, Twain carries her seventh week at the top since "Come On Over" bowed in Nov. 1994, No. 1, Billboard.

Meanwhile, with 35 million audience impressions, Brooks' "Two Pina Coladas" is up 511 plays to brighten its profile on Hot Country Singles & Tracks, as the carefree Caribbean party anthem jumps 13 spots. "Two Pina Coladas" is airing on 161 monitored country ports. Airplay leaders include KMLE/Phoenix (65 plays), KKHQ/Houston (51 plays), and WGRL/Indiapolis (50 plays). With 280 plays to date, KKHQ is the overall airplay leader on our country radio panel.

Twain's "You're Still The One," which rises 10-6, is airing on 161 monitored country stations and makes over \$41 million audience impressions. It gains 579 plays to date. The most recent addition to the chart is "Leave Me Be," by KIKK, followed by 53 plays at cross-town KNSR. As with the aforementioned Brooks song, Twain's single counts KMLE, among the top three airplay leaders, with 56 plays. "You're Still The One" has aired a total of 782 times in the Houston market, with 66 of those spins detected at KILT Houston.

HILLBILLY HOLLYWOOD: Up more than 3,000 spins, Trisha Yearwood's "Songbird/A Collection Of Hits" (MCA Nashville) takes our Greatest Gain-in trophy on Top Country Albums and gains 65-49 on The Billboard 200 following its second week on the chart. Yearwood's "Leave Me Be" (from her new Awards telecast *ace*, between the *Bulletts*, page 108), that song was featured in the film "Corin" and was nominated for best original score in a motion picture. Meanwhile, Yearwood's "Perfect Love" stays at No. 1 on Hot Country Singles & Tracks for a second week, matching the benchmarks set by each of her four prior No. 1 titles on that chart. Should Yearwood's title remain at the top next issue, "Perfect Love" would become her first No. 1 title to dominate for three weeks.

PARTY FOR PARADE: With 4,000 spins, Charles T. Judd's "Did I Shake My Head" (Curb) debuts at No. 1 with Hot Shakes, the home of No. 25 Top Country Albums. Judd's prior pen, "I Stole This Record," bowed at No. 72 in the July 27, 1996, issue with more than 2,000 spins. That title peaked at No. 25 in the March 29, 1997, Billboard and pulled its heaviest numbers during Christmas week '96 with more than 11,000 spins.

Judd's new set of parody songs includes "Wives Do It All The Time," a backwoods spoof of Mindy C媆's "Guy Do It All The Time," and "Every Light In The House Is Blown," inspired by Tracy Adkins' "Every Light In The House."

NOT GOING BACK TO INDIANA: Kardia the singer-songwriter/guitarist and perennial industry forevee Steve Wariner for leading our Airplay honorees on Hot Country Singles & Tracks, as "Holes In The Floor Of Heaven" (Capitol Nashville) (27-19) becomes his first top 20 entry since "It Won't Be Over You" peaked at No. 1 in the July 2, 1994, issue. Wariner's song increases 702 spins, with airplay detected at 158 monitored stations.

Wade Jesseen can be reached via E-mail at wjessel@billboard.com.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher) (Single or) Sheet Music Set.

- 47 **ALWAYS EVER YOU** (Curt Lugt) BMG/Brown, BMG/Billboard.
- 48 **EMMA** (Eric Morley & Gillian, ASCAP) (with David Lee Murphy, ASCAP)
- 49 **BASE** (in THE SADDLE) (Asleep Head, BMG/Lyricist, ASCAP) (with David Lee Murphy, ASCAP)
- 50 **BACH ON THE FARM** (Dixie Vines, BMG/Broadway)
- 51 **BAD GUY** (in THE SADDLE) (Asleep Head, BMG/Lyricist, ASCAP)
- 52 **BAD TO LET YOU GO** (Dixie Vines, ASCAP) (with David Lee Murphy, ASCAP)
- 53 **BABY, BABY, BABY** (in THE SADDLE) (Asleep Head, BMG/Broadway)
- 54 **BABY, BABY, BABY** (in THE SADDLE) (Asleep Head, BMG/Broadway)
- 55 **BEST FRIEND** (Dixie Vines, ASCAP)
- 56 **BIGGEST EVER** (Curt Lugt) BMG/Brown, BMG/Billboard.
- 57 **BYE BYE (LNU)** (Asleep Head, ASCAP) (with David Lee Murphy, ASCAP)
- 58 **CLOSER TO NEVER** (Carrie, BMG) BMG
- 59 **COME SOME DAY** (Carrie, BMG) BMG
- 60 **GOVERNMENT** (Bob Hall, ASCAP) BMG/Billboard
- 61 **HEART** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 62 **THE LAST TIME I LOVED YOU** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 63 **THE ONLY DAY I TELL TALL** (in A GROVE) (Glennie Weller Green, ASCAP) (with David M. Davis, ASCAP) (with David M. Davis, ASCAP)

- 64 **DREAM WALKIN'** (Chris Or Paynter Int'l, BMG/Telarc) BMG/Billboard, BMG/Brown, BMG/Billboard.
- 65 **EVERY LAST LOVE** (BMG) BMG/Billboard.
- 66 **JUST TO SEE YOU SMILE** (Incy Corp., Of America) BMG/Billboard, BMG/Brown, BMG/Billboard.
- 67 **LEAVING** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 68 **A HOUSE WITH NO COLUMNS** (Int'l, ASCAP/Gary Numan)
- 69 **I'M BEAUTIFUL** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 70 **I CAN LOVE YOU BETTER** (Song of Gary Int'l, ASCAP)
- 71 **I'D OVERSHINE** (Glen Campbell, BMG/Billboard)
- 72 **LEAVING** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 73 **I'M FREE FROM THE COUNTRY** (Big, BMG/Light & Dry) BMG/Billboard.
- 74 **I'M NOT THAT EASY** (LUV, BMG) BMG/Billboard.
- 75 **I'M NOT THAT EASY TO FORGET** (Cathy Lee, BMG/Cross Country, BMG/Billboard, BMG/Billboard)
- 76 **I SAW THE LIGHT** (Glen Campbell, BMG/Billboard)
- 77 **WE DON'T NEED LOVE** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 78 **YOU'LL FALL IN LOVE** (in THE SADDLE) (Asleep Head, BMG/Billboard)
- 79 **YOU'LL NEVER FIND ME** (in THE HOUSE)

MCA'S BYRD TAKES 'COUNTRY' LITERALLY

(Continued from page 37)

April and May to spend with his wife, Michelle; his daughter, Eevee; and his infant son, Logan. Booked by Greg Owsley at William Morris, Byrd's tour is to be handled by Myles Oak at Cameraphage, based in Moore, Okla. Miss., and Redhead Hunting Prospects, a division of Springfield, Mo.-based fishing supply retailer Bass Pro Shops for the Spring Classic (a fishing competition), and I go out to Las Vegas for the big outdoor show there. So we're in those markets all the time and do autograph signings, and those things help a lot. We played and signed at Bass Masters Classic last year in Birmingham, Ala., and saw a great increase in sales after that."

Byrd has managed to combine his music and love for the outdoors in a number of ways. For a while he had his own line of fishing lures. "We're not doing those anymore," he says. "There are still some out there in Wal-Mart."

Marts and Bass Pro Shops."

When on tour, Byrd takes advantage of his connection with the sporting community to visit those retailers and sign autographs. "We're going to do some in-store things and not the year at different sporting outlets," he says. "I go down to Bass Pro Shops for the Spring Classic [a fishing competition], and I go out to Las Vegas for the big outdoor show there. So we're in those markets all the time and do autograph signings, and those things help a lot. We played and signed at Bass Masters Classic last year in Birmingham, Ala., and saw a great increase in sales after that."

Byrd can also be seen every weekend on TNT doing promotional spots for the network's outdoors programming. "They pick a day every month and come out on the road and bring a film crew," Byrd says. "It takes us

about six hours, and we can pretty much get three or four weeks' worth [of promotions]. We got it down to where we can do pretty quickly."

According to Weigand, Byrd is involved in a joint promotion with TNT. Details will be announced April 20, and the promotion will continue through May 7.

To promote the record, Weigand says, the label has a database of 25,000 fan-club members who'll receive a letter from Byrd along with a \$2 coupon good for a discount on the album at Wal-Mart. Wal-Mart has let its facilities to Byrd, who has set up a booth at the May 12 Street Fair. Byrd will perform at a Wal-Mart in Houston and will sign autographs during an in-store appearance.

Byrd is managed by Joe Carter at Carter & Co. and is a writer with MCA Music Publishing Nashville.

ATLANTIC'S MONTGOMERY AIMS TO 'LEAVE MARK'

(Continued from page 92)

climbing Billboard's Hot Country Singles & Tracks chart and is No. 20 this issue.

"I really like John Michael. I'm a real fan of him," says American Country's Alan King, who produced King's. "Since 1992, he's been a constant presence on the 'Countdown.' He's always good about interviews, and I like what he does with his time off the road, with his family, and what he does there. How many people still live in the same town where they grew up? And he gives so much back to the community."

In addition to Montgomery's concert, demeanor and charitable efforts on behalf of his Kentucky hometown, King also has high praise for Montgomery's ability to charm out the hits. "This single is excellent," he says. "I love the production. I love the lyrics, and I particularly like John Michael's interpretation of it. I am impressed by how much he uses him to come to Lexington, Ky., to visit in 1996 and talked to him about slowing down and getting more balance in his life. With Blackburn's guidance, he made some changes, starting with a more manageable professional schedule that included taking time off the road. Now, Montgomery has quit smoking and drinking, is married, and has a 16-year-old son."

"The headline here is 'balance,'" Blackburn says of the happier, more grounded Montgomery in 1998. "To let people know Montgomery is back and singing better than ever, Blackburn says, the label will utilize radio strongly." "It will be more radio-intensive

to sing."

Montgomery's personal favorite on the record, "Hold On To Me," is a powerful love ballad. He says, "I couldn't dream" is his wife's favorite. "That's the one I play on the 'Tie ket,'" he says, referring to "The Tie ket," which he says "rocks."

"The album has some of the best vocal performances I've heard in a long time," says Atlantic Nashville president Rick Blackburn. "Here's a guy who has kind of reinvented himself in a short period of time. He's really at peace in his life professionally and personally."

Montgomery's manager urged him to come to Lexington, Ky., to visit in 1996 and talked to him about slowing down and getting more balance in his life. With Blackburn's guidance, he made some changes, starting with a more manageable professional schedule that included taking time off the road. Now, Montgomery has quit smoking and drinking, is married, and has a 16-year-old son.

"The headline here is 'balance,'" Blackburn says of the happier, more grounded Montgomery in 1998.

To let people know Montgomery is back and singing better than ever, Blackburn says, the label will utilize radio strongly.

"It will be more radio-intensive

from a marketing standpoint," says Blackburn of the label's plans. "When you do print or newspaper, you can't bear a thing. It's strictly an eyeball experience."

King adds that Atlantic plans to utilize outdoor advertising to promote the album and also is in the midst of prepping launch events for the May 5 street date.

Managed by John Dorris and Estill Sowards of the Hallmark Direction Co., Montgomery is an ASCAP writer with his own publishing company, JMM Music. He's booked by Montgomery Management.

This spring and summer, Montgomery is doing 18 dates on the Chevy Truck George Strait Country Music Festival. "We're given a real good opportunity," Blackburn says. "The tour he's doing with George Strait and Tim McGraw is a big deal. There are 65,000-70,000 people turning out to see him, opportunity below him and above him," he says.

In addition to the Strait dates, Montgomery will be doing his own headlining dates this year, but he says he may take off again next year. "I don't want to saturate the market," he says. "Plus I want to take off time to write songs and be home with my family."

BMG Group 10/PolyGram Int'l, BMG/Brown, BMG/Billboard.

70 **NEVER LOVE ME AGAIN** (BMG) BMG/Brown, BMG/Billboard.

71 **BYT OF MY BONES** (MC&L/BMG/Cory Hart, BMG/Billboard)

72 **LOVING YOU ISN'T ENOUGH** (Eric Stratton, BMG/Billboard)

73 **POETRY** (John Michael Montgomery, BMG/Billboard)

74 **FAREWELL** (Eric Stratton, BMG/Billboard)

75 **PUTTING MEANT INTO IT** (Reynardine, BMG/Billboard)

76 **LOVING YOU ISN'T ENOUGH** (Eric Stratton, BMG/Billboard)

77 **LOVING IS ALL THAT MATTERS** (Eric Stratton, BMG/Billboard)

78 **LOVING YOU ISN'T ENOUGH** (Eric Stratton, BMG/Billboard)

79 **LEAVE ME BE** (Eric Stratton, BMG/Billboard)

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Billboard. **TOP COUNTRY ALBUMS**

APRIL 11, 1998

APRIL 11, 1994

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND
PROVIDED BY SoundScan®

* * * HOT SHOT DEBUT * * *

NEW ►		CLEDUS T. JUDD		I WISH I HAD A GIRL		DID I SHAVE MY BACK FOR THIS?		32	
RAKU & THE ROLLING STONES		AMITA COCHRAN		WILHELM BROLG		EARLY TO ROLL		24	
31	30	31	LEARN RIMMIES A *		UNCHAINED MELOTHYME		EARLY TO ROLL		I
32	31	30	DR. D. MERCER		CAPITOL NASHVILLE		HOW BIG A BOY ARE YAH		34
33	32	31	21344-2		21344-2		VOLUME 3		

26 33 33 27 BRYAN WHITE • #451UM 620417EDS 10-9616 386 THE RIGHT PLACE T

THIS WEEK	LAST WEEK	2 WKS AGO	W/ALL ON CHART	ARTIST	EMBRY & NUMBERDISTRIBUTING LABEL SUGGESTED LIST PRICE OR EQUIVALENT FOR GATEFOLD	TITLE	REAL POSITION
22	36	35	25	TRACE ADKINS ▲	CAPITOL/NASHVILLE 37222 (0) 98153-98	DREAMIN' OUT LOUD	16
26	38	37	26	PATTY LOVELESS	EPIC/EASTCOAST (0) 98 092-98	LONG STRETCH OF LONESOME	16
26	37	33	26	LEE ANN WOMACK	0 0202 11385BACH NASHVILLE (0) 98151-98	LEE ANN WOMACK	16
44	40	42	47	ROY D. MERCIER	0 0202 11385BACH NASHVILLE (0) 98151-98	HOW 'BOUT A BOY ARE YAT VOLUNTEER	16
41	43	43	42	NEAL MCCOY	ATLANTIC/BILLION 00 98156-98	GREATEST HITS	15
42	41	40	70	CLINT BLACK	0 0202 11385BACH NASHVILLE (0) 98156-98	THE GREATEST HITS	12
43	42	44	37	BLACK DIAMOND	0 0202 11385BACH NASHVILLE (0) 98156-98	GREATEST HITS	11
44	39	38	10	MILIA MASON	ATLANTIC/BILLION (0) 98 093-98	THE STRONG ONE	38
45	47	41	25	GELBERT MCCLINTON	0 0202 11385BACH NASHVILLE (0) 98151-98	ONE OF THE FORTUNATE FEW	15
46	44	45	43	ROY D. MERCIER	0 0202 11385BACH NASHVILLE (0) 98151-98	HOW 'BOUT A BOY ARE YAT VOLUME 2	16
47	NEW ▶	1	1	JOHN DENVER	0 0202 11385BACH NASHVILLE (0) 98156-98	GREATEST COUNTRY HITS	47
48	51	38	16	SHERRIE AUSTIN	ATLANTA/NASHVILLE 10843 (0) 98151-98	WORDS	41
49	46	46	43	TRAVIS TILLEN	ATLANTA/NASHVILLE 10876 (0) 98 093-98	GREATEST HITS	16
49	47	47	27	NEAL MCCOY	ATLANTIC/BILLION (0) 98 093-98	BE GOOD AT IT	25
51	45	53	3	ANNE MURRAY	0 0202 11385BACH NASHVILLE (0) 98151-98	AN INTIMATE EVENING WITH ANNE MURRAY	LIVE
* * * PACESETTERS * * *							
52	56	59	84	ALABAMA	0 0202 11385BACH NASHVILLE (0) 98151-98	SUPER HITS	47
53	46	39	13	JOHN DENVER	0 0202 11385BACH NASHVILLE (0) 98151-98	A CELEBRATION OF LIFE/HOME LAST RECORDINGS	16
54	50	48	14	MATRACA BERG	0 0202 11385BACH NASHVILLE (0) 98151-98	SUNDAY MORNING TO SATURDAY NIGHT	48
55	52	49	23	CHET WELLY	0 0202 11385BACH NASHVILLE 0002 (0) 98151-98	LET ME IN	1
56	53	50	34	JOHN DENVER	LEADERSHIP (0) 98151-98 (0) 98152-98	THE BEST OF JOHN DENVER LIVE	8
57	57	57	50	SAWYER BROWN	0 0202 11385BACH NASHVILLE (0) 98151-98	SIX DAYS ON THE ROAD	8
58	54	52	11	RETHA AKINS	0 0202 11385BACH NASHVILLE (0) 98151-98	WHAT LIVIN'S ALL ABOUT	11
59	55	55	100	MINDY McCREADY	0 0202 11385BACH NASHVILLE (0) 98151-98	TEN THOUSAND ANGELS	5
60	53	51	21	WYNONDA COLE	0 0202 11385BACH NASHVILLE (0) 98151-98	COLLECTION	-
61	54	56	25	VARIOUS ARTISTS	0 0202 11385BACH NASHVILLE (0) 98151-98	AMAZING GRACE 2 — A COUNTRY SALUTE TO GODSP	1
62	53	52	21	BILL HENGELL	0 0202 11385BACH NASHVILLE (0) 98151-98	HERE'S YOUR SIGN	5
62	53	52	73	REBA MCENTIRE	0 0202 11385BACH NASHVILLE (0) 98151-98	WHAT IF IT'S YOU	1
62	52	52	12	KEVIN SHARPE	0 0202 11385BACH NASHVILLE (0) 98151-98	MEASURE OF A MAN	1
65	58	62	11	LOESTERN	0 0202 11385BACH NASHVILLE (0) 98151-98	CRAZY NIGHTS	18
69	59	54	93	ALISON KRAUSS & UNION STATION	0 0202 11385BACH NASHVILLE (0) 98151-98	SO LONG SO WRONG	1
70	55	55	67	ALABAMA	0 0202 11385BACH NASHVILLE (0) 98151-98	DANCIN' ON THE BOULEVARD	8
70	RE-ENTER	8	8	VARIOUS ARTISTS	0 0202 11385BACH NASHVILLE (0) 98151-98	BEST OF COUNTRY	45
74	58	11	1	THE LYNN	0 0202 11385BACH NASHVILLE (0) 98151-98	THE LYNN	66
76	64	64	19	KRICKY SNAGGER	0 0202 11385BACH NASHVILLE (0) 98151-98	BLUESGRASS RULES!	45
77	60	20	103	GEORGE STRAIT	0 0202 11385BACH NASHVILLE (0) 98151-98	BLUEGRASS CLEAR SKY	1
77	NEW ▶	3	3	KEITH WHITLEY	0 0202 11385BACH NASHVILLE (0) 98151-98	SUPER HITS	12
78	67	61	3	SONS OF THE DESERT	0 0202 11385BACH NASHVILLE (0) 98151-98	WHATEVER IT COMES RUH	1
78	22	72	102	BROOKS & DUNN ▲	0 0202 11385BACH NASHVILLE (0) 98151-98	BORDERTOWN	1

75 E-ENTER 19 ROY ORBISON HIGHS 42180112-1616.000 THE VERY BEST OF ROY ORBISON 23
application for sales of 1 million units, with multiplatinum sellers indicated by a numeral following the symbol. For listed artists, and double album.
More than 1 million CD pressings: *VIA (VIA Gold); **VIA (VIA Double Diamond); ***VIA (VIA Triple Diamond). Total sales: *1,000,000-1,999,999; **2,000,000-2,999,999; ***3,000,000-3,999,999. Reprinted from BILLBOARD, 12/10/05, © 2005 Reed Business Information, Inc.

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Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	ARTIST	TITLE	PEAK WEEKS
IMPORT & NAME YOUR DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
1	1	ALAN JACKSON ▲	AVALON HILL 110-9034-98 15 weeks of no. 1 THE GREATEST HITS COLLECTION	127
1	1	SHANIA TWAIN ▲	MERCURY 52010-2 (01-91-01) 98 ■■■ THE WOMAN IN ME	164
2	3	GARTH BROOKS ▲	COLUMBIA 47916-2 (01-91-01) 98 ■■■ NO FENCES	365
7	7	WILLIE NELSON ▲	ATLANTIC 44161-2 (01-91-01) 98 (EQD 100) SUE IT HITS 141	141
8	8	PATSY CLINE ▲	HIGA 10001-2 (01-91-01) 98 12 GREATEST HITS 513	513
8	8	HANK WILLIAMS ▲	ATLANTIC 7708-2 (01-91-01) 98 GREATEST HITS, VOL. 1 200	200
13	13	ROY ORBISON	COLLECTABLE 10001-2 (01-91-01) 98 ■■■ SHINE HITS 30	30

THIS WEEK	LAST WEEK	ARTIST	ALBUM & NUMBER/DIST/BILLBOARD DATE	RECOMMENDED LIST PRICE OR EQUIVALENT FOR CASSETTE(TAPE)	TITLE	TOTAL CHART WEEKS
18	19	GEORGE JONES	Epic 40765/SONY 515 (15 Mar '88)	\$14.98	SIXTY HITS	358
16	16	GARTH BROOKS	Capitol/Nashville 32001/EMI-CAPITOL 12 (25 Mar '88)	\$14.98	FRESH HORSES	122
21	23	GEORGE STRAIT	HCA Nashville 42021 (19 Feb '88)	\$14.98	GREATEST HITS VOL. 2	325
22	22	GEORGE STRAIT	HCA Nashville 567-217 (18 Mar '88)	\$14.98	GREATEST HITS	594
18	18	VINCE GILL	HCA Nashville 11047 (19 Mar '88)	\$14.98	WHEN LOVE FINDS YOU	195
16	17	GARTH BROOKS	Capitol/Nashville 32001/EMI-CAPITOL 12 (Mar '88)	\$14.98	IN PIECES	100

9	2	TIM MCGRAW A (989 7710-12 REC'D 1/1)	NOT A MOMENT TOO SOON	216
11	8	CHARLIE DANIELS B (EPI 1410100-15 REC'D 1/1)	SUPER HIGH	173
11	8	THE CHARLIE DANIELS BAND A (EPI 1410100-15 REC'D 1/1)	A DECADE OF HITS	433
11	39	GEDGE STRAIT A (EPI 1410100-15 REC'D 1/1)	EAT COUNTRY (SOUNDTRACK)	100
12	8	GARTH BROOKS A (CAPitol 15013 15 REC'D 1/1)	GARTH TROOBS	365
12	13	TRAVIS TRITT A (Warner Bros. 14001 15 REC'D 1/1)	GREATEST HITS — FROM THE BEGINNING	324

23	18	GARTH BROOKS / COUNTRY MUSIC INDUSTRY CAPITAL CD 1815.98	HOPIN' THE WIND	213
		JOHNNY CASH COLUMBIA 472579.1 (CD 98.99)	SUPER HITS	
22		HANK WILLIAMS HENDRY SINGERS 17-98 (CD 11.98)	20 OF HANK WILLIAMS GREATEST HITS	31
21	JOHN DENVER	■ RCA 18074 (CD 98.99)	JOHN DENVER'S GREATEST HITS	21
21	ALABAMA A/ ■ RCA 04104 (CD 98.99)	GREATEST HITS VOL. III	170	
20	PATSY CLINE & ARA NASHVILLE 450817 (CD 98.98)	THE PATSY CLINE STORY	179	



by Deborah Evans Price

WARNER ALLIANCE CONTINUES SLIPPING AWAY: In the wake of the restructuring at Warner Bros. (Billboard, April 4), there have been more layoffs at Warner Alliance, the company's Christian music label. Chris Hauser, VP of promotion and marketing who has spent more than seven years with the label, was let go, as was Sandy Lee, assistant to Warner Alliance president, Neal Lester. "It was a mutual decision to end our relationship with the company," says Lee, "because as you can see, the Christian music side of it, the [contemporary Christian music] side of the company, is pretty much coming to a close, so Caedmon's Call and Wayne Watson go away." Hauser told Higher Ground, referring to Caedmon's Call's recent signing with Essential and Watson returning to Word. "The company [is] still interested in working on the gospel side."

Hauser adds that Warner Bros. is providing him with an office for the next three months with unlimited fax, phone, and computer usage. He can be reached at 619-221-3428 or via e-mail, at Hauser@caedmon.com. "There are so many opportunities I'm really, really excited about," he says. "Nothing is in stone, I still definitely want to be in the music industry, and I have a real leaning towards worship, towards Delirious, Matt Redman, Kevin Prosch, and Vertical Music, and a lot of things that have really captured me musically and yet spiritually at the same time in the last couple of years. I really hoping I can be more involved in some of those aspects of the music industry."

No matter where he surfaces in the next few months, Hauser will do fine. Anyone who has ever encountered his boundless energy and cheery enthusiasm knows the assets he brings to any project. Here's wishing him lots of blessings in the future.

ZOMBA HAPPENINGS: As mentioned in the previous item, Caedmon's Call has signed with Essential, a division of the Zomba-owned Provident Music Group. Plans call for the group to release a new studio album, which will be simultaneously released on Zomba-owned sister label Silverstone Records in late '98. The band's current self-titled release will remain available through the Warner catalog.

In other news from the Zomba front, Provident Music Group chairman/CEO Jim Van Hook has extended his contract with Zomba, signing a multiple-year agreement to extend his leadership role with the company. In a previously stated, Zomba chairman/CFO Cleo Calder said when his company purchased Brentwood Music Inc. four years ago, "we were very fortunate to have Jim Van Hook, as the founder and owner of Brentwood, was a successful entrepreneur. What we didn't know and have to our delight found out over the past four years in working with him is what an outstanding leader, motivator, and operator he is."

UNITED STATIONS GETS IN THE SPIRIT: United Stations Radio Networks has announced it is launching a new contemporary Christian radio show, "The Sunday Show." United Stations Radio Networks' programming, affiliate relations, distribution, and advertising sales for the weekend program, while Right Time Radio's Terry Wright will serve as executive producer. (United Stations purchased Wright's independent production company last summer.) KFHQ-FM Dallas air personality Hollywood Henderson will host the show, which begins airing this month.

NEWS NOTES: I love springtime, and one of the many reasons is the return of "San Francisco," Gary Chapman's radio series from the Ryman Auditorium. The series kicks off Sunday (5) with John Berry, Larry Carlton, and Jonathan Pierce. In the past, the series has had a six-week run in the spring, been on hiatus during the summer, and

(Continued on page 52)

right now is the return of "San Francisco," Gary Chapman's radio series from the Ryman Auditorium. The series kicks off Sunday (5) with John Berry, Larry Carlton, and Jonathan Pierce. In the past, the series has had a six-week run in the spring, been on hiatus during the summer, and

right to work for Frost and his co-director Tom Shepard as a music editor, learning his trade from producer Andy Kaadan and going on to produce more than 200 recordings on his own. Now the senior producer at Sony Classical, Epstein has helmed 17 Grammy-winning recordings during his tenure, in addition to garnering classical producer of the year honors this year and in 1995 and 1994.

To help him continue his quest to "see the forest and the trees," Epstein says, stressing his debt to retired engineering partners Bud Graham and Tim Leeanne, along with the new generation at Sony Music Studios.

Epstein takes responsibility for the sonic detail of the recording as well as its musical gestalt; he keeps an eye on the score in an orchestral session to see if someone in the string section misses a note, and he employs his intuition and taste to help choose solo takes on a Marsallese date. His technical expertise and musicality make the post-recording session yet Epstein insists, "Making wonderful records shouldn't be hard when you're working with the artists that I've been lucky enough to have worked with. I idolized Isaac Stern as a kid, and to have made records with him is an honor. And I learned Jazz from Wynton Marsalis. Could you ask for a better teacher?"

The highlights of Epstein's discography include sterling Mozart, Schubert, and Brahms chamber music with violinists Janine Jansen and Emanuel Ax. That's also Marsalis' guest on his most recent album, the second Grammy album of the year, "Premieres" (produced by Christopher House, Richard Danielpur, and Leon Kirchner). Epstein's résumé also boasts Mäkitalo's vibrant reading of Bartók's sonatas with Zubin Mehta and the Berlin Philharmonic; the definitive pairing of the Sibelius and Nielsen concertos by violinist Cho-Liang

(Continued on page 61)

Epstein, and more.

Epstein knew he wanted to produce records before he knew how to drive. While still in high school in Queens, N.Y., Epstein buttressed CBS Masterworks music director Thomas Frost; equipped with his sage advice, Epstein went on to receive a degree in music education from Hofstra University (and spend hours at the school's radio station and electronic music studio). After graduation, Epstein went

to New York City to study with violinist Itzhak Perlman.



by Bradley Bambarger

BEHIND THE SCENES: While record producers in pop music often take on exalted status, those behind the board in classical music and even jazz tend to be unknown. But some of the greatest record makers ever have been in classical and jazz, from Walter Legge and Wolf Erichson to Teo Macero and Bob Thiele. Uniquely, the talents of this trio of recorders with whom I worked as a producer, Steven Epstein, grace several albums of both a classical and jazz persuasion. On the staff of Sony Classical (and its predecessor, CBS Masterworks) for 25 years, Epstein has helped shepherd statements by the likes of cellist Yo-Yo Ma and violinist Midori, as well as those of polyglot trumpet/composer/bandleader Wayne Williams.

Epstein knew he wanted to produce records before he knew how to drive. While still in high school in Queens, N.Y., Epstein buttressed CBS Masterworks music director Thomas Frost; equipped with his sage advice, Epstein went on to receive a degree in music education from Hofstra University (and spend hours at the school's radio station and electronic music studio). After graduation, Epstein went



PHOTO: ROBERT MCKEE

Billboard.

Top Contemporary Christian

Compiled from a national sample of retail stores and rock sales reports collected, compiled, and provided by

ARTIST (SINGER/SONGWRITER/PERFORMER)
SINGER/SONGWRITER/DISTRIBUTOR/RECORDING LABEL

TITLE

** NO. 1 **

1 1 29 LEANN RIMES ♫ SPARKIN' 14/CHORDANT * * * * * NEIGHBORHOOD SONG

2 2 6 MICHAEL CRAWFORD ATLANTIC BIRTHRIGHT ON EAGLE'S WINGS

3 3 2 CECE WINANS SPARKIN'/BIRHORDANT EVERLASTING LOVE

4 4 2 VARIOUS ARTISTS ♫ SPARKIN' 14/CHORDANT NOW — THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS

5 6 6 SOUNDTRACK SPARKIN' BIRHORDANT TIDE THE APOSTLE

6 5 5 CARMAN SPARKIN' 14/CHORDANT MISSION 3:16

7 7 4 CRYSTAL LEWIS MYRNA SOULWORD GOLD

8 NEW! TWILA PARIS SPARKIN' 14/CHORDANT PERENNIAL — SONGS FOR THE SEASON OF LIFE

9 NEW! BIG TENT REVIVAL SPARKIN' 14/CHORDANT AMPLIFIER

10 10 28 AMY GRANT ♫ MYRNA 700/WORD BORN IND. THE EYES

11 9 1 AVALON SPARKIN' 14/CHORDANT * * * * * A MAZE OF GRACE

12 8 2 JAMES OF CLAY ♫ ESSENTIAL 1981-1997 PROFOUND MUCH AFRAID

13 11 3 STEVEN CURTIS CHAPMAN SPARKIN' 14/CHORDANT GREATEST HITS

14 12 29 RON CARLISLE ♫ ORDER 11/PROFOUND * * * * * SHADES OF GRACE

15 13 22 BEBE WINANS ATLANTIC 14/CHORDANT BEBE WINANS

16 14 4 THE INDIEZER ♫ SPARKIN' 14/CHORDANT THE INDIEZER PRESENT SKULLLEJAH

17 15 10 WAYNE WATSON WORD 99/72 DOWN THE HOME WAY

18 16 1 BILL & GLORIA GAITHER SPARKIN' 14/CHORDANT DOWN BY THE TABERNACLE

19 17 8 POINT OF GRACE ♫ WORD 94/4 LIFE, LOVE & OTHER MYSTERIES

20 18 29 VARIOUS ARTISTS FOREFRONT 14/CHORDANT WWJD

21 19 5 MICHELLE TUNES SPARKIN' 14/CHORDANT LISTEN

22 20 19 AUDIO ADRENALINE FOREFRONT 14/CHORDANT SOME KIND OF ZONKIE

23 16 1 THE BROOKLYN TABERNACLE SINGERS WARREN ALLIANCE 467/14/CD SONGS FROM THE ALTAR

24 22 59 RICH MULLINS REHOM 14/PROFOUND * * * * * SONGS

25 NEW! VARIOUS ARTISTS FOREFRONT 14/CHORDANT BECAUSE IT'S LIVELY BEST-LOVED SONGS OF BILL & GLORIA GAITHER

26 22 57 DONNIE MCCLURIN WARREN ALLIANCE 467/14/CD DONNIE MCCLURIN

27 18 6 CINDY MORGAN WORD 99/62 THE LOVING KING

28 23 43 THE SUPERTONES ♫ REZ TWO/CHORDANT * * * * * SUPERTONES STRIKE BACK

29 25 5 DELIRIOUS SPARKIN' 14/CHORDANT CUTTING EDGE

30 16 36 CRYSTAL LEWIS MYRNA SOULWORD BEAUTY FOR ASHES

31 27 31 DC TALK FOREFRONT 14/CHORDANT LIVE IN CONCERT — WELCOME TO THE FREAK SHOW

32 25 29 THE GAITHER VOCAL BAND SPRING HILL 14/CHORDANT LOVIN' GOD & LOVIN' EACH OTHER

33 25 13 JENNIFER KNAPP GATES 367/2WORD * * * * * KANSAS

34 28 7 SIERRA STARS SONG 14/CHORDANT STORY OF LIFE

35 25 29 VARIOUS ARTISTS SPARKIN' 14/CHORDANT AMAZING GRACE 2 — A COUNTRY SALUTE TO GODSP

36 25 3 MAURE BRENNAN WORD 99/65 PERFECT TIME

37 23 1 LARRENELLE HARRIS BREWERY 14/CHORDANT BRIGHTWOOD SOUL/PROFOUND

38 34 11 STEVE GREEN SPARKIN' 14/CHORDANT FIRST LOVE

39 NEW! ELI FOREFRONT 14/CHORDANT THINGS I PRAYED FOR

40 NEW! VINEYARD VINTAGE 14/CHORDANT MORE LOVE, MORE POWER

© Report on the general sales ranks this week. • Sales of 500,000 units. ♫ ALA certificate for sales of 1 million units with each additional million units sold. * * * * * indicates 5 million units sold. ■ indicates 10 million units sold. □ indicates 20 million units sold. * indicates 30 million units sold. ▲ indicates 40 million units sold. ■■ indicates 50 million units sold. ▲▲ indicates 60 million units sold. ▲▲▲ indicates 70 million units sold. ▲▲▲▲ indicates 80 million units sold. ▲▲▲▲▲ indicates 90 million units sold. ▲▲▲▲▲▲ indicates 100 million units sold. ▲▲▲▲▲▲▲ indicates 110 million units sold. ▲▲▲▲▲▲▲▲ indicates 120 million units sold. ▲▲▲▲▲▲▲▲▲ indicates 130 million units sold. ▲▲▲▲▲▲▲▲▲▲ indicates 140 million units sold. ▲▲▲▲▲▲▲▲▲▲ indicates 150 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 160 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 170 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 180 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 190 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 200 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 210 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 220 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 230 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 240 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 250 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 260 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 270 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 280 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 290 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 300 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 310 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 320 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 330 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 340 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 350 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 360 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 370 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 380 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 390 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 400 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 410 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 420 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 430 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 440 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 450 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 460 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 470 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 480 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 490 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 500 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 510 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 520 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 530 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 540 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 550 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 560 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 570 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 580 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 590 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 600 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 610 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 620 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 630 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 640 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 650 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 660 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 670 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 680 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 690 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 700 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 710 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 720 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 730 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 740 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 750 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 760 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 770 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 780 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 790 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 800 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 810 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 820 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 830 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 840 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 850 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 860 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 870 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 880 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 890 million units sold. ▲▲▲▲▲▲▲▲▲▲▲ indicates 900 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 910 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 920 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 930 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 940 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 950 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 960 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 970 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 980 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 990 million units sold. ▲▲▲▲▲▲▲▲▲▲▲▲ indicates 1000 million units sold.

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THINGS I PRAYED FOR

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Artists & Music

GMA Honors A Dozen Acts At Hall Of Fame's First Banquet

BY DEBORAH EVANS PRICE

NASHVILLE—The Gospel Music Assn. (GMA) kicked off Gospel Music Month on the evening of Thursday (2) with its first-ever Hall of Fame induction banquets, which honored groups and individuals for their contributions to gospel music. Headed by Jim Lowry and Bill Gaither, the event took place at the Loews Vanderbilt Plaza Hotel.

Ten groups were inducted into the Hall of Fame: the Blackwood Brothers, the Chuck Wagon Gang, Andrae Crouch & the Disciples, the Happy Goodman Family, the Imperials, the Jordaniases, the LeFevres, the Sipe Family, Horace Lister & the Southern Statesmen, and DJ J. Summers & the Stamps.

This year was the first time in the Hall of Fame's 27-year history that groups were inducted into the Hall of Fame, readers don't know who haven't been honored before," says GMA president Frank Breeden. "It may be that hindsight is 20/20, but certainly looking back on our long tradition of gospel music and the important place that groups have had in that legacy of building our music form as it is today, there's no question in my mind that this is the right thing to do."

"This has turned into a major event this year," Breeden continues. "It's had to work over all facets of our industry. So it's a validation that this is the right thing to do and the right time to do it."



CROUCH

In addition to the groups honored, two individuals were inducted into the Hall of Fame. Grammy winner Crouch was honored in the performer category. Currently pastoring a church in Southern California, Crouch is one of the genre's most recognized makers. Known for such signature songs as "I'm Still Here" and "I Will Never Lose His Favor," Crouch has written countless hits that have been translated into 21 different languages.

The Rev. Jacob Bazzell Mull, a gospel radio personality, was inducted into the Hall of Fame in the nonperformer category. The 84-year-old Mull still hosts two daily radio programs and a weekly east Tennessee TV show.

The Hall of Fame's operations have undergone a few changes since becoming part of the GMA. "We did not own the Gospel Music Hall of Fame up until about a couple of years ago," Breeden says. "It was a separate organization that did work very closely with us. We housed its archives and its photo gallery, and it was a repository for memorabilia and artifacts, but it was still a separate entity. We've been working on strategizing and refining a few things, and I feel we could certainly do more for this organization if we could bring it under one umbrella and devote some of our infrastructure assets to running its program. This is the evidence of that at work."

According to Breeden, the GMA is also working toward building a permanent residence for the Hall of Fame. Presently, the Hall of Fame is located in a former restaurant space, and the 10-inducted groups will benefit from the hall. The CD will include two songs from each group and is being produced by Spring Hill Music Group.

Billboard

APRIL 11, 1996

TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	ALBUM	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	** NO. 1 **	ARTIST
1	26	THE BOOK OF SECRETS	THE BOOK OF SECRETS	LORELEA MCKENNITT 2101 10TH STREET, SUITE 100, HOLLYWOOD, CA 90065	LORELEA MCKENNITT	
2	27	ROMANA ★	ROMANA ★	ANDREA BOCELLI		
3	28	SUENA VISTA SOCIAL CLUB	SUENA VISTA SOCIAL CLUB	BUENA VISTA (SOCIAL CLUB)		
4	5	DEEP FOREST III — COMPASSA	DEEP FOREST			
5	41	RIVERDANCE	CELTIC HEARTBEAT 5337/UNIVERSAL	BILL WHELAN		
6	8	LANDMARKS	LANDMARKS	CLANNAD		
7	3	LEAHY	LEAHY	LEAHY		
8	10	CELCIR MOODS	CELCIR MOODS	VARIOUS ARTISTS		
9	11	LONG JOURNEY HOME	UNPLUGGED WITH RICK VICTOR	VARIOUS ARTISTS		
10	56	JOHNNY WINTER'S LORD OF THE DANCE	JOHNNY WINTER'S LORD OF THE DANCE	RONAN HARDMAN		
11	23	SENSUAL SENSUAL	SENSUAL SENSUAL	B-TRIBE		
12	RE-BIRTH	THE NEW DOUGHNUT	THE NEW DOUGHNUT	MANOY PATRICKIN		
13	RE-BIRTH	COMPAS	COMPAS	GIPSY KING\$		
14	11	CELESTE PRIEST COLUMN	CELESTE PRIEST COLUMN	MACCORMAC/REAGHT & THE IRISH CELTIC BAND		
15	RE-BIRTH	INTRODUCING... RUBEN GONZALEZ	INTRODUCING... RUBEN GONZALEZ	RUBEN GONZALEZ		

TOP BLUES ALBUMS

1	25	THE BLUES BROTHERS	THE BLUES BROTHERS	KENNY WAYNE SHEPHERD BAND 2 hours of the #1	** NO. 1 **	
2	1	BLUES BROTHERS 2000	BLUES BROTHERS 2000	SOUNDTRACK		
3	21	QUEENSLAND WILD	QUEENSLAND WILD	R.B. KING		
4	41	LIE TO ME	AHM RECORDS	JONNY LANG		
5	25	ONE OF THE FORTUNATE FEW	ONE OF THE FORTUNATE FEW	DELBERT MCCLINTON		
6	35	LIVE AT CARNEGIE HALL	LIVE AT CARNEGIE HALL	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE		
7	22	CONTAGIOUS	CONTAGIOUS	PEGGY SCOTT ADAMS		
8	1	LIVE IN NYC '97	LIVE IN NYC '97	JOHNNY WINTER		
9	58	GOOD LOVE	GOOD LOVE	JOHNNIE TAYLOR		
10	8	LIVE ON BEALE STREET	LIVE ON BEALE STREET	BOBBY "BLUE" BLAND		
11	NEW	JUST WONT BURN	JUST WONT BURN	SUSAN TEDESCHI		
12	NEW	THE AUTHORIZED BOOTLEG	THE AUTHORIZED BOOTLEG	ROBBIN' FORO & THE BLUE LINE		
13	11	JUST LIKE YOU	JUST LIKE YOU	KETE MC'D		
14	14	PLEASING YOU	PLEASING YOU	TYRONE DAVIS		
15	13	HELP YOURSELF	HELP YOURSELF	PEGGY SCOTT ADAMS		

TOP REGGAE ALBUMS

1	15	MANY MOODS OF MOSES	MANY MOODS OF MOSES	BEENE MAN 2 hours of the #1	** NO. 1 **	
2	2	MAVERICK A STRIKE	MAVERICK A STRIKE	FINLEY QUAYE		
3	3	INNA HEIGHTS	INNA HEIGHTS	BUJU BANTON		
4	4	STRICTLY THE BEST 19	STRICTLY THE BEST 19	VARIOUS ARTISTS		
5	8	BEST OF BOB MARLEY	BEST OF BOB MARLEY	BOB MARLEY		
6	5	REGGAE GOLD 1997	REGGAE GOLD 1997	VARIOUS ARTISTS		
7	9	THE COMPLETE WAILERS 1967-1972 PART I	THE COMPLETE WAILERS 1967-1972 PART I	BOB MARLEY		
8	7	RIGHT ON TIME	RIGHT ON TIME	MEPCAT		
9	11	MIDNIGHT LOVER	MIDNIGHT LOVER	SHAGGY		
10	29	STRICTLY THE BEST 20	STRICTLY THE BEST 20	VARIOUS ARTISTS		
11	12	THINK LIKE A GIRL	THINK LIKE A GIRL	DIANA KING		
12	NEW	FRIENDS	FRIENDS	SLY & ROBBIE		
13	5	YARDOCRE	YARDOCRE	BORN JAMAICANS		
14	14	DREAM OF FREEDOM - URGENT TRANSLATIONS OF BOB MARLEY IN DUB	DREAM OF FREEDOM - URGENT TRANSLATIONS OF BOB MARLEY IN DUB	BOB MARLEY		
15	13	FALLEN IS BABYLON	ZIGGY MARLEY & THE MELODY MAKERS			

Albums with the greatest sales during this period. * Denotes Industry Best. ** Denotes RIAA Gold certification for sales of 500,000 units, with each additional million copies sold, another gold award is given. # Denotes platinum sales of 1 million or more. \$ Denotes multi-platinum sales of 5 million or more. ** Denotes double platinum sales of 2 million or more. \$ Denotes triple platinum sales of 10 million or more. \$ Denotes quadruple platinum sales of 20 million or more. \$ Denotes quintuple platinum sales of 50 million or more. \$ Denotes sextuple platinum sales of 100 million or more. \$ Denotes septuple platinum sales of 200 million or more. \$ Denotes octuple platinum sales of 500 million or more. \$ Denotes ninth platinum sales of 1 billion or more. \$ Denotes tenth platinum sales of 2 billion or more. \$ Denotes eleventh platinum sales of 5 billion or more. \$ Denotes twelfth platinum sales of 10 billion or more. \$ Denotes thirteenth platinum sales of 20 billion or more. \$ 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Artists & Music

Jazz

BLUE NOTES



by Steve Graybow

A LEADER DEBUTS: We live in an era where everything is expected to move quickly. Taking your time to do something has become a lost art. Music is not exempt from this accelerated time line, as players often seem to be thrust into the limelight early on in their careers, perhaps after less reasoning and experience than they might have received.

In this light, it's interesting to consider the case of tenor sax player Mark Turner. At age 32, after amassing a solid résumé as a sideman, Turner has made a debut solo album for Warner Bros., his first as a leader. Turner's a familiar face in many of New York's jazz clubs. Born in Ohio and raised in California, he came to the Big Apple to place himself in as many different playing situations as possible. "I've played in bands that did only standards, or '90s club-drunk-type stuff. I put myself in situations that was very free, or by contrast, very structured," he says. "Sometimes, it would be a situation that would be very uncomfortable for me, musically. Even though I didn't think I could pull it off, I'd find a way to make it work."

Turner's desire to play with other tenor saxophonists is also refreshing. His first release for Warner Bros. was "The Two Tenors," a collaboration with James Moody (who also appears in the ensemble set, "A Warm Blue: Jazz Christmas Party"), and Joshua Redman is prominently featured playing tenor on four tracks on Turner's new album. "I like to interact with another similar voice," Turner says of his collaborations. "It adds more energy," more elements," And, he adds slyly, "a little sparing doesn't hurt."

Turner's self-titled album features only one original composition, "Mr. Brown." The rest of the album consists of compositions by a number of Turner's biggest influ-

ences, including Ornette Coleman, Lennie Tristano, and John Coltrane, reflecting the straight-ahead side of Turner's playing.

Turner describes the venerable New York jazz scene as being "vibrant, definitely vibrant. It's easy to find a lot of diverse playing experiences in New York. It's not difficult to get in with the other musicians and start playing; it just depends on who you are. There's probably a lot more probably more players than sexual size. "Most people seem to get together in band situations and do short tours or engagements," he says. "In this way, people are constantly playing."

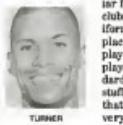
Turner starts a weeklong engagement at Sweet Basil Tuesday (7). He anticipates recording his second album as a leader within the next few months; it will feature mostly original composition. A release date is planned for this fall.

SING IT: The jazz vocal tradition is explored on "The Jazz Singers," a five-CD boxed set to be released May 19 by the Smithsonian Collection of Recordings. Consisting of more than 100 tracks and spanning the past 80 years, the set presents vocal selections from artists such as Armstrong, Holiday, and Sinatra early in their careers, as well as later in their lives, detailing the maturation of their voices and how they technically (and masterfully) worked with the physical changes that life imposed on their vocal shapes.

The set also includes interpretations of the same songs by more established vocalists, allowing the listener to hear side-by-side comparisons.

"Jazz vocal tends to be somewhat overlooked throughout history," says Robert O'Meally, Zura Neale Hurston professor of American studies at Columbia University, who compiled much of the music on "The Jazz Singers" and wrote the accompanying booklet. "In the beginning, vocalists offered a sort of refrain within the music. Early female vocalists were often called canaries, or songbirds; they gave a little wiggle or trill and then went offstage so that the vocal could play. Inch by inch, we see the transition from a band featuring the solo voice to the solo voice being featured."

To demonstrate the richness and diversity of jazz singing, O'Meally has included tracks by jazz-influenced vocalists such as Al Green and Mahalia Jackson. "The jazz vocal tradition is not a museum piece to be put on display," says O'Meally. "It is alive and inherited by contemporary vocalists spanning numerous genres. It is an important component of American artistic expression."



TURNER

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out with percussion ensemble Nexus and the Pacific Symphony. Other Epstein projects set for release soon include Korngold and Schmidt chamber music featuring pianist Jason Fleischer and violinist Michael Formanek.

Moving from Marsala to Ma and back isn't an issue, Epstein says, as his classical experience informs his work in jazz and vice versa: "There's no philosophical difference between the two for me—it's all music. You always try to capture the emotion before you get into a good acoustic environment in real time—and, in my case, with few microphones as possible. Yo-Yo's new Bach album, for instance, is communication between the performer and listener at its most intimate—and that's the goal with any kind of music. With Yo-Yo, the discipline and passion of jazz has been his classical work, and the other way around. And I suppose the same goes for me and my craft."

Marsala is prodigal in his praise for Epstein's method and his manner. "Whatever the highest level of admiration is that you can have for somebody, that's how I feel about Steven as a professional and as a person," he says. "I've been playing it forever. No amount of awards for him is too much."

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"The Midnight Blues" is due out April 28 on Columbia, and a new Epstein-produced Takemoto's due in just

He's from the old school, but he's always up on the latest technology. He's always prepared, and he has no work hours—he just works. And his integrity is the best. I mean, he's not bullshitting you with confidence, but, man, if your shit is bad, will tell you it is bad. Really, when you get Steven's ear, you are getting the best."

Whether there's going to be a future audience to appreciate "The Best" in music making is a question weighing on a lot of minds these days, as album sales continue to decline. But not only in classical music but in jazz. To Epstein, who finds time to teach at Montreal's McGill University, the answer lies more with education than marketing: he says all the work done by Marsala and Marsala to cultivate the love of music in young people is a great spark, but not substitute for sustained tuition: "I'm a product of the New York public school system, and I know I owe them a debt. Their music programs were to me. There are some great people out there working with kids, but the overall lack of arts education in this country has become tragic. Still, the fact that the soundtracks to 'Immortal Beethoven' was such a huge hit when the movie wasn't gives me hope. It shows me that Beethoven is still a marketable commodity, that there is still a hunger for great music out there."

The release of "A Thousand Leaves" will be prefaced by the early-April release of an edit of the track "Sunday" to modern rock, college, and public radio.

Marsala recalls, "Ray [Ferrall] said to us, 'If we can get that down to three minutes, I think I may be able to do something with it.' We were like, 'Um, yeah, what you got in mind?'" He's sort of chopped out some of the middle,

SOUL ASYLUM

(Continued from page 15)

like, "I want to see you through this record," and we wanted him to play on this record, because we'd been rehearsing that stuff for 10 months. So he did it in a real good way."

Murphy expresses satisfaction with the finished album and takes somewhat wistfully that the tour with the group has taken from some old fans.

"Our intention has always been the same—we like to go out and play," he says. "You gotta do what you gotta do to go out and play. It's not like when 'Grease Dancers' came out we all started wearing gold lame suits and spray painting our heads. The only thing that changed is that more people came and more young people came. They would turn their backs on you from the '80s, 'cause there's 14-year-old girls there. But that's the one thing you can't control, and you don't want to control... You can't be an elitist prick about the whole thing."

Right now, Soul Asylum's primary concern is finding a new drummer. For recent industry shenanigans, the band employed Charlie Quintana, whose bandmates included members of the Los Angeles bands the Flugs, the Crustards, and the Haustrals and tour with both Bob Dylan and Joan Osborne.

Asked if Quintana will become a permanent addition, Murphy says, "It's kinda two early to tell, because we did a couple of shows. But as a person I love him, and as a player I love him. We've just gotten made up it's gonna work out, I think."

Columbia is kicking off "Candy" with "I Will Still Be Laughing," a rocker written by Firer and published by WB Music Corp./Made to Be Broken Music, administered by WB Music Corp. (ASCAP). According to Corson, the track will be serviced to rock, alternative, and triple-A stations on April 13.

(The entire album will be serviced to radio a few weeks before the release date.) A video has been shot by Lee Garrett, VP of purchasing at 458-store Columbia Music in North Canton, Ohio, says the band has a solid track record at the chain. "The first [Columbia] album was sensational, and I think the band's still viable," Garrett continues. "We've got a pretty good opportunity with [the new album]."

Soul Asylum is managed by Jeff Kramer and Chris Scott of OK Management in Los Angeles.

director Mark Neale.

Columbia has prepared an eight-track "Candy Sampler" featuring three cuts from the new album and five previously released tracks. Corson says the label will use the sampler to play the album for retail and radio giveaways, instead of the usual Web contests, and other promotions.

He notes that another special piece is keyed to retail. "We're doing a promotion with 200 of the country's top independent retail stores where we'll be giving away a special three-track Soul Asylum CD single to their customers," he says. "It's a limited edition featuring some unused material. It can only be had at these stores online [www.rca.com]. They will drop the coupon, and they can go in and redeem it at those stores."

On April 14, after Murphy and Firer return from a promotional tour of Europe, the label will mount a media interview beamed to some 20 major markets from Sony Studios in New York. Corson says, "Touring-wise, we're not going to start until mid-June, festival-wise, like in Charlotte, N.C., on May 2. Station stops will include KROQ Los Angeles, WBCN Boston, WHFS Washington, D.C., and KEDG (the Edge) Dallas."

The band—which is booked by Monterey Peninsula Artists—will launch a headlining tour of large clubs in June and seeking a slot on one of the larger summer festivals.

Lee Garrett, VP of purchasing at 458-store Columbia Music in North Canton, Ohio, says the band has a solid track record at the chain. "The first [Columbia] album was sensational, and I think the band's still viable," Garrett continues. "We've got a pretty good opportunity with [the new album]."

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SONIC YOUTH

(Continued from page 14)

At the same time Sonic Youth was working on the EPs, it was cutting basic tracks for "A Thousand Leaves." (One track, "I Want to Be Like You," is from "Sunshine" [For All Grownups].) "It was originally earmarked for an EP but ultimately ended up on the EP but it's gonna be on the album," says Firer.

Though outbursts of strangely tuned guitar noise remain, "A Thousand Leaves" is characterized by several lengthy cuts—"Utopia," "I Want to Be Like You," "Kathy," "Snowyfront"—with a decidedly lyrical cast.

"A lot of it has to do with the experience of being older," moans Moore. "You naturally become more, maybe, sophisticated to your craft. You also become much involved with your thoughts about life experience in general. Having children is incredible in that way... You also become more aware of what might be most important qualities within your life experience."

The release of "A Thousand Leaves" will be prefaced by the early-April release of an edit of the track "Sunday" to modern rock, college, and public radio. Moore recalls, "Ray [Ferrall] said to us, 'If we can get that down to three minutes, I think I may be able to do something with it.' We were like, 'Um, yeah, what you got in mind?'" He's sort of chopped out some of the middle,

and took off the head a little bit, brought it down a little bit. We heard it, and we were going, 'Oh my God, you do-bashed it! It's not bad, but, well, if you think you can do this on commercial radio... go for it.'

Ferrall says, "Even if it doesn't make it as a big hit single, it is enough of an introduction to people that there is a new record... and it gives us some sort of opportunity to do a promotion with a modern rock station [on the tour route]."

The tour begins touring shortly before the album's release.

"Because the tour is going to take a long time, we want the campaign to be reorganized, so that as we're putting the most out of our displays at the time the band is playing them," Ferrall says. "If something takes at radio, then it's going to change the plan.... The greatest awareness of what Sonic Youth does comes from record stores, ladies and chain clubs."

Dave Crouch, GM of Rhino Records' Los Angeles retail store—where Moore has recorded live and frequently shape when he's in town—says, "The [instrumental EPs] just keep selling. ... They are so loyal to that band... and those are pretty tough records. Based on the sales of those records, [the new album] could be big. It's the kind of record we will know through."

KEEPING SCORE

(Continued from page 69)

Lin under Esa-Pekka Salonen; laudable Sibelius and Mahler by Loren Maazel with the Pittsburgh Symphony and the Vienna Philharmonic; and a remarkable piano concerto for piano and orchestra featuring Murray Perahia and a reluctant pianist Sir Georg Solti. That's not to mention some dozen discs with the Juilliard Quartet, old-school Bach with pianist Rosalyn Tureck, and impromtuatory Mozart with jazzer Chick Corea and Michael McGerr.

Epsstein started working with Marsala in 1988, the trumpet player impressed by his production of "Gershwin, Live!" with Sarah Vaughan and Michael Tilson Thomas. The partnership has blossomed over more than 20 jazz and classical albums, including Marsala's Pulitzer-winning jazz oratorio "Blood On The Fields" and the chart-topping Baroque disc "In Gabriel's Garden." The range of their recordings is remarkable, encompassing the double-blown "Leaves Like Moss" but the crystalline modernism of "On The Twentieth Century." The upcoming strings-and-strings dards gem "The Midnight Blues"—the sequel to 1984's "Hothouse Flowers"—marks another milestone.

"The Midnight Blues" is due out April 28 on Columbia, and a new Epstein-produced Takemoto's due in just

Artists & Music

Confab Offers Feast For The Ears

CASIN' FOR STARS: What is often forgotten amid all of the inherent hoopla that will envelop Billboard's ninth annual International Latin Music Conference is the music itself.

Anyone connected with the Hispanic record business knows the range of Latin music can be broad and deep. An annual reminder during the conference of what vital Spanish-language music can be is the showcases that anchor the musical segment of Billboard's industry gathering, which runs Sunday (5)-Tuesday (7) in Miami.

A veritable who's who of Latino superstars has performed showcases since the first Latin Music Conference, including EMI Latin's Tejano legend Selena, RMM's salsa titan Marc Anthony, WEA Latina's Grammy-nominated rock duo Café Tacuba, BMG's Grammy-nominated rock titans Aterciopelados, Sony's three-time Latin Music Awards honoree Shakira and her labelmate Ricardo Arias, Sir George/WEA Latina's Salsa star DLG, and Joey Barnes, a sorteño notable Michael Salgado.

In fact, Salgado, who played at the 1997 conference, is a winner in this year's Latin Music Awards, slated to take place on Tuesday.

So who are the upstart acts participating in the showcase sets this year?

One of the more anticipated artists scheduled to appear is Chris Pérez, husband of Selena and guitarist in her backing band. Pérez and his rock band are set to play on Sunday's opening-night showcase at the ballroom in Miami's Biscayne Bay Marriott, the site of the conference.

Also slated to perform on Sunday are Elio "El Caganer" Rivera, lead singer of Selena's popular merengue outfit Grupo Manía; CDT's Fiel A La Vega, a sharp, melodic rock act from Puerto Rico that could follow in Maná's very successful footprints; salsa queen Yani Yanelli, a Panamanian native who has drawn rhapsodic praise from Sonelux BM Al Zamora; Peruvian rock artist Patricia Loza; and Spanish dance vixen Minerva, both of whom have new albums due from Camán Records; and BMG's



by John Lannert

Fulan De Tal, one of the most popular rock acts in Miami.

The performers set to play on Monday (6) at Miami Beach's Onyx nightclub are



KARIS

EMD's Karis, Puerto Rico's hot merengue group that scored a big hit in 1997 with "Macumbeando." Sir George/WEA Latina signee Lisette Méndez, a well-known name in the Anglo pop/dance market who recently put out her self-titled album, "Un Poos De Mi," DJ Lax, an enormously popular spins remixed in Miami who just dropped his fourth album, "Cruzin"; and Ley Alejandro, a smooth sonora o m B M G who defected from Cuban last year and, to Ralph Hauser, president of Hauser Entertainment.

Muchas gracias, as well, to conference sponsors People En Espanol, Caliente Entertainment.

(Continued on next page)

Initial high fives go out to Michelle J. Quigley, special events director for Billboard; Phyllis Demere, special events coordinator for Billboard; Angela Rodriguez, president of the Latin Music Conference; and Gene Scott, associate publisher of Billboard. A tip of the hat is also in order to Henry Cárdenas, president of Cárdenas, Fernández and Associates, and to Ralph Hauser, president of Hauser Entertainment.

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(Continued on next page)

and who recently released his eponymous book.

One other conference note: Joel Levy, president of Criteria Studios, will participate as a panelist at the "Inside The Studio" panel.

LMA UPDATE: As you may know, Billboard's fifth annual Latin Music Awards will have actor Judd Seda as MC.

He also, famed record mogul Emilio Estefan Jr. will be giving Sony Discos' venerable luminary Vicente Fernández the Hall of Fame Award during the ceremony. Likewise, EMI Latin's artist/writer Carlos Ponce will give the Spirit of Hope trophy to Selena's star wife, Chéríno. And RMM's own queen, Luisa Cruz will receive the Premio Billboard for this year's honoree, RMM president Ralph Merendéz.

Incidentally, the recording artist with the most Latin Music Awards is Selena, with 11. Fonovisa's talented singer/songwriter/producer Marco Antonio Solís is second with six; some of his awards was won as a teen.

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member of Marc Anthony Solís Y Los Bukiás). Epic/Sony superstar Gloria Estefan has won five, along with three other household names—Marc Anthony and WEA Latina's Luis Miguel and Maná.

CONFERENCE ACKNOWLEDGMENTS: As noted above, the organization of a successful such as Billboard's international Latin Music Conference requires oodles of teamwork, cooperation, and support.

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(Continued on next page)

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Warner Japan Chief Sets Priorities

Inagaki To Deal With Domestic Share, Returns

■ BY STEVE MCCLURE

TOKYO—"In going from Sony Music Entertainment (Japan) (SMEJ) to Warner Music Japan (WMJ), Hiroshi Inagaki, who became WMJ chairman March 1, is moving to a very different corporate environment."

While SMEJ, as a direct subsidiary of parent Sony Corp., had operation separation from its Japanese Music companies, enjoys a high degree of autonomy, WMJ's ability to make third-party deals, for example, WMJ is just one—albeit a very important one—in Warner Music International's (WMI) worldwide network of affiliated companies.

"The attitude at WMJ is very different," says one industry source here. "I'm sure Inagaki's very nervous."

In conversation, however, Inagaki radiates confidence as he outlines his plan for the company. He says that WMJ's biggest problem is how to deal with its domestic share.

"This has created an imbalance toward other divisions, such as sales and administration," Inagaki says. "My top priority is to restore a balance among them. I believe this will be the quickest way of achieving our goal of having domestic product comprising 50% of our sales."

WMJ's sales are currently 25% domestic, 75% foreign—exactly the reverse of the Japanese market as a whole.

"Our company bottomed out in the domestic field three years ago," Inagaki says. "Things have been picking up with Japanese acts such as [teen idol] Ryoko Hirose and [hard rock band] Postline."

Another priority for Inagaki is dealing with WMJ's high return rate—a widespread problem in the Japanese industry, due in part to the controversial resale price-maintenance system, under which manufacturers have to buy back unsold products (see story, page 109).

"The Japanese market's trend toward bipolarization, where we have either huge hits or complete flop-ups, seems like lots of returns," Inagaki explains. "We've tended to press too many copies of promising records, leading to a high return rate at Warner."

The post WMJ chairman had been vacant since March 1997, when Ryoko "Junior" Inagaki left the company for health reasons. Inagaki now heads indie label J-Music Entertainment.

A spokesman for SMEJ and its predecessor, CBS-Sony, Inagaki was most recently president of SMEJ think tank Axel Inc. and a director of Sony Magazines and Global Rights Inc. In his new post, he will oversee WMJ's two Japanese operating companies, East-

West Japan and Warner Music Japan (formerly WEA Japan), which, confusingly, now has the same name as the parent company that Inagaki chairs.

In the future, record companies in Japan will be divided into those that diversify and develop their products into different fields and those that focus on pure sound products. Affiliates of foreign companies belong to the second group. Inagaki believes that, in domestic repertoire, doesn't expect to be able to put WMJ back on track overnight. "It will take at least two years to see the results of what we do here this year," he says.

Inagaki says he exchanges E-mail messages with WMJ president Stephen Sherrington daily. He sees his role as that of providing guidance to WMJ and its Japanese subsidiaries.

"I convey the head office's policies and priorities to [WMJ and East West Japan] and pass along ideas and decisions from the operation here, along with my opinions of them," he says.

The big question at WMJ is how stable the current executive lineup is.

Koichi's departure from Japan was preceded by a series high-profile personnel moves, starting with the February 1995 resignation of Ikuo Orisawa as president of WEA Japan. Orisawa, who is now riding high as president of the very successful Polydor K.K., was widely seen as having lost out in a power play with Koichi.

During Koichi's term as WMJ chairman, Mitsuaki Tsunekawa, previously GM of Nishion, Japan's largest music publisher, was named president of WEA

Japan (November 1995), and Takeyuki Hashizume, formerly GM of Sony Records' domestic No. 3 A&R division, became president of EastWest Japan (August 1996). Tsunekawa and Hashizume have been responsible for radical changes in both WMJ's domestic artist lineup and its completion of A&R staffers.

"They're performing in top management, but changing too often," notes Inagaki, saying that he wants the current WMJ team to stay in place for at least the next five years.

WMJ currently has a market share of just less than 7%, the most recent period for which figures are available, sales totaled \$1.9 billion yen (\$200 million at current exchange rates).

On March 15, WMJ announced that Tomonobu Ishikawa, 56, had been named to the new position of director responsible for foreign repertoire at WMJ, marking the first high-level executive appointment at the label since Inagaki became WMJ chairman March 1. Ishikawa was GM of the sales division at PolyGram K.K., where he had been since 1988. Ishikawa's appointment was decided well before Inagaki became WMJ chairman.

On March 23, WMJ announced that it had signed top-selling female artist Miyu Ito to its Flamingo label. Ito's album "Pride" was one of 27 albums released in Japan in 1997 that sold more than 1 million units.

Ito had been signed to indie label For Life Records. Last year that label lost another artist, Towa Tei, to WMJ.

Singapore retailers have made several efforts to boost traffic and induce



San Remo Winner Anacleta Minetti celebrates her recent victory at Italy's San Remo Song Festival, where she was honored as both newcomer and established artist. Shown, from left, are Fabrizio Intini, managing director, Columbia, at Sony Music Italy; Minetti; and Franco Cebriani, president/managing director of Sony Music Italy.

Singapore Music Biz Woos Shell-Shocked Customers

■ BY PHILIP CHEAH

SINGAPORE—"As the Asian economic crisis dampens Singapore's music retail business, the industry is trying to catch back with quirky initiatives to attract customers who are increasingly price conscious," says Cheah.

Statistics indicate that industry sales were down 60% to 80% in 1997. Singaporean (\$6 million) for April and February this year. "Sales have dropped by 90% for all major labels except one," exclaims Peter Lan, chairman of the Singapore Phonogram and Videogram Assn., which is planning a major midyear retail campaign culminating in a grand draw at Christmas.

Singapore retailers have made several efforts to boost traffic and induce

spending. Tower Records, for example, supplemented its three City Megastores with three airport kiosks in 1997 and has added four gas-station kiosks to its network since December 1997.

The Singapore-based regional independent label Full Moon has won favorable placement in convenience stores and vending in school-pricing systems. The label's times have been played for students on schools' public-address systems.

In February, Tower launched a music club entitled "The 175,000 members of the Singapore Armed Forces Reservists Assn. Members enjoy CD discounts and a host of promotional offers."

"We hope to have at least 20 to 30 percent of that membership to participate as spending customers," says Tower's operations manager, Andy Griffiths.

Lables are repackaging releases to maintain consumer interest. Asia's "Aquarium"—a runaway hit for Universal—will be reissued under a new banner and with several different versions in the market. Besides the original version, the album has a picture-disc version and a bonus CD edition with six remixes. Then there's another "Bubble Mix" edition with new remixed versions.

"Consumers are more selective than ever," says Lim Ng, Tower's marketing director. "They're a lot more inclined to index shopping. But the value-added release has a dual function of boosting both the parades and the parallel-import version."

Other value-added giveaways include everything from customized Singing Garden mouse pads to Peter Andre figurines.

When it's all said and done, there's always the dependable clearance rate. For one week in early March, Tower's Griffins says the chain marked down product across its merchandises by as much as 60%, which produced healthy traffic at less-than-healthy margins.

Arcade's De Raaff Exits For A&R Post

■ BY ROBERT TILLI

AMSTERDAM—André de Raaff is stepping down as Arctide Music's president/CEO after four years to go back to his first love: A&R.

Heading a new, as-yet unnamed label, De Raaff is returning to a creative role with an emphasis on A&R, production, and publishing activities. Unlike CNR Music A&R manager Rudi van Dijk, De Raaff, whom he joined in 1991, had after 17 years to set up an A&R unit at Zembla/Rough Trade. De Raaff will continue to work with his former employer, as the new label will be a joint venture

between him (49%) and Wegener (41%).

"I've been walking around with this idea for over 10 years now," De Raaff enthuses. "I can't wait to start. It brings me back to the things I've always preferred to do."

De Raaff's departure comes as Arctide Music is launching its first CD.

"I've got a lot of dance in its catalog," continues De Raaff, who is taking with him his colleagues from his publishing job at Arctide. The new label will be based in industry/media city Hilversum, a short distance from Wegener's Arctide's corporate headquarters in Nieuwgein.

Meanwhile, Arctide has named new CEO Niels Gosselink to president/CEO of Arctide Music Group, replacing De Raaff.

but I couldn't do as a corporate manager."

Left behind away from publisher Warner-Baistart and production company Purple Eye by former Arctide boss Herman Huisbrouck in 1991, De Raaff set up Arctide's highly profitable music publish-

ing arm, of which he has a 25% stake.

Arctide Music Publishing will be a foundation under its new label operations, both

artistically and financially," explains De Raaff.

De Raaff's new project will concentrate on adult standards and pop material for albums and dance for singles. "Arctide has remained a niche brand in the music world, but it has a lot of dance in its catalog," continues De Raaff, who is taking with him his colleagues from his publishing job at Arctide. The new label will be based in industry/media city Hilversum, a short distance from Wegener's Arctide's corporate headquarters in Nieuwgein.

When it's all said and done, there's always the dependable clearance rate. For one week in early March, Tower's Griffins says the chain marked down product across its merchandises by as much as 60%, which produced healthy traffic at less-than-healthy margins.

Music A&R manager Rudi van Dijk, De Raaff's replacement, will remain at Arctide until June, when he will join the staff of Arctide's new label.

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newsline...

EMI "SUBSTANTIALLY COMPLETED" the sale of its U.K.-based HMV music retail chain and EMI book retail chain to HMV Media Group—its new joint venture with the venture-capital firm Advent International—on March 28, according to the major (Billboard, March 7). It also finalized its acquisition of the bookseller Waterstone's and WH Smith on the same day. According to an EMI Group spokesman, the deal, which involved a significant amount still owing on the original acquisitions in Hong Kong, Canada, Singapore, the U.S., Australia, and Germany, EMI owns 45.2% of HMV Media Group; it plans to reveal further details of how the new venture will be financed on completion of the overseas sales. Meanwhile, WH Smith has announced it plans to hand back 250 million pounds (\$400 million) to shareholders following the sale of Waterstone's.

MARK SOLONIANS

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) estimates that the market for illegal recordings in the U.K. was worth 18 million pounds (\$28.8 million) in 1997, about 5% up from 1996. Sales in the U.S. were, however, down 10% last year, while international sales were flat. The BPI found that there was also a trace 4% of last year's bootleg sales to date while only 4% of bootlegs were found to have been made in the U.K. The body says that 20% more counterfeit CDs—replicas of legal records, including graphics—were in circulation in the U.K. in 1997, totaling some 500,000 units. The Beatles remain the most-bootlegged act, with 280 titles seized in the U.K. by the BPI in 1997. Led Zeppelin, with 261 titles, displaces Bob Dylan for the No. 2 spot; it had 157 the previous year.

THE CROWN COURT in Leicester, England, has jailed WEA U.K. R&B singer Mark Morrison for 12 months for a disorderly offense committed in 1995. The judge said Morrison had shown "arrogant contempt" for an earlier court order of community service for the offense after the singer admitted that someone else did the service on his behalf. The artist was jailed for three months last year for threatening a police officer with a stun gun (Billboard Bulletin, April 17, 1997). A WEA spokeswoman said she was "looking forward to when this is all over" but had no further comment.

MARK SOLONIANS

MADONNA'S "RAY OF LIGHT" (Miramax/Sire) set is certified platinum in Europe—recognizing sales of more than 2 million copies across the continent—by the International Federation of the Phonographic Industry in its Platinum Europe awards for March. Also receiving first-time platinum awards are Janet Jackson's "The Velvet Rope" (Virgin), Andrea Bocelli's "Viaggio Italiano" (PolyGram); John Lennon's "The Lenon Legend" (EMI); and Pascual Obispo's "Superfly" (Sony). The Verbs' "Urban Hymns" (Hut/Virgin) is now triple platinum, and the "Blame" soundtrack (Sony) has moved from double- to quadruple-platinum status.

TIME RECORDS, a Brescia, Italy-based independent, has signed a deal with EMI Music Italy for the major to distribute "Give Me Love," a single by Time act DJ Duke Yo. Michelle Weeks, worldwide outside Italy for the week of March 30, the song is No. 4 on the Musica e Dischi FIMI singles chart in the country, where it is distributed by Self.

MARK DEZZANI

THE KING BISCUIT Flower Hour catalog of recordings is to be more widely available in Europe via the U.K.'s Pinnacle Labels and Zomba's licensees and distributors. Motorhead, Iggy Pop, Gentle Giant, Emerson, Lake & Palmer are among the names on the series' initial release slate. The first 20 or so titles will be released April 27. The series, "Love On The Rock" (Biscuit Flower Hour), will go through Pinnacle's distributor network and Pinnacle's own store network in Germany, Switzerland, Austria, and Benelux and Virgin in France and Italy. Until now the titles have been available only on import from the U.S., with price tags of about \$30. Pinnacle's titles are expected to retail for about \$17-\$18. Steve Armstrong, label manager for Pinnacle Labels, says the titles will have initial pressings of 2,000. Pinnacle intends to put out an additional three to four titles a month from the series, which is being compiled from a weekly syndicated U.S. radio show that began in February 1973.

DOMINIC PRIDE

GLAM ROCK ICON Gary Glitter was charged March 29 with 50 counts involving child pornography by police in Bristol, England. The singer, whose real name is Paul Gadd, was released on bail to appear before magistrates on May 18. He reportedly plans to contest the charges.

MARK SOLONIANS

ROCK JAPAN, a Tokyo-based subsidiary of Taiwanese indie Rock Electronics, has signed a distribution deal with Nippon Columbia. Rock previously distributed its own product in the territory.

STEVE MCCLURE

VIRGIN OUR PRICE, the U.K. music retailer, is planning to revamp its 232 stores, starting in the fall. A company spokeswoman says it will be "a fairly significant brand repositioning" but says the chain has yet to appoint design consultants to carry out the work.

MARK SOLONIANS

Sony Brasil Taps Into Cup Fever Album Features Football-Themed Songs

■ BY ENOR PAJANO

SÃO PAULO, Brazil—Sony Music is already feeling the temperature of World Cup fever in this football-crazy nation, and in the wake of the tournament in France, the store page 10, "Aveia Brasil," a multi-store compilation of famous football-oriented songs, was issued March 23 by Brazil's book publishing giant Editors Abril in conjunction with Sony Music Brasil.

Though official sales figures have not been published, "Aveia Brasil," which means "Shade It Brazil," has been flying out of the 220,000 bookstores in the country, where the CD has been sold beside a special issue of Magazine Abril's sports magazine Placar.

Luis André dos Santos, co-owner of São Paulo's prominent bookseller chain Livraria Europa, says the first order of 800 magazines was sold out in days. "I am expecting sales to keep exploding," says dos Santos, who has received more copies of the publication, which is retailing for 12.90 reais (\$1.80).

According to Nicolino Spina, Abril's editor of men's magazines, more than 500,000 copies of Placar and its CD insert were shipped. The album will be available for a month with a purchase of Placar.

The album will be available exclusively in the country's 3,000 record stores through Sony Brasil. The album features performances by Sony's



Pictured, from left, are Nicolino Spina, director of men's magazines, Editors André Flauzino, a member of J. Quest; and Luiz André Caixano, director of marketing for Sony.

Brazilian idols Jorge Benjor, Daniela Mercury, Skank, and Gabriel O Pensador.

A record-release party/concert took place March 21 in Rio de Janeiro, featuring Skank, along with some of the other artists on the album, including Sony's funkadelic act J. Quest and Virgin's pop artist Ivo Mereilles and funk outfit Funk 'N' Late.

According to Spina, the budget for the project was \$8 million reais (about \$4.5 million), the largest investment by Abril in products pertaining to the World Cup.

"The main idea behind the project," says Spina, "was to introduce to the new generation of football fans [Sony] songs that were related to old World Cups." A prime example of that con-

cept is "A Taça Do Mundo É Nossa" ("The World Cup Is Ours"), a tribute to Brazil's 1958 World Cup triumph over Sweden. Originally recorded as a fast-paced, Carnaval-related march, the song was transformed into a slow, percussive cover by Funk 'N' Late.

Luiz André Caixano, Sony's director of marketing, says his company is shipping 500,000 units with the expectation that 1 million units will be sold by the time the World Cup takes place in June. "And," he adds, "if Brazil wins, the sky's the limit."

Clary Takes Over Top Post At EMI Italy Exec Credited With Helping Turn Around Virgin Arm

■ BY MARK DEZZANI

MILAN—Bleccario Clary is the latest Virgin executive to advance within EMI. On March 24, the company confirmed his appointment as president of EMI Music Italy, succeeding Roberto Citterio. The change had been anticipated in the industry and reflected Clary's success in turning around the fortunes of Virgin in the key European markets; he was appointed its managing director in August 1994.

Citterio leaves EMI after 25 years. His future plans are unclear, but he will apparently retain his position as president of Italy's anti-piracy organization FPM, to which he was elected for three years in 1993. A press release from Virgin cited as reasons for Citterio's departure are that there are no plans to revise its board structure. Citterio also held the presidency of Minos-EMI, the major's operation in Greece. That responsibility was assumed April 1 by Joe Goverts, president of EMI Music Eastern Europe.

In another recent post, Clary reports to EMI Music Europe president/CEO Rupert Perry. "During his 3½ years at Virgin Music Italy," says Perry, "[Clary] has reshaped the team, substantially improved profitability and raised the company's market share by five points." He has taken the label from deficit to profit with a 50% year-on-year growth for each

of the past three years. According to industry sources, its share of EMI Music Italy's total 1997 revenue of 112 billion lire (\$64 million) was 70 billion lire (\$40 million).

Clary began his career as an independent promoter and as a radio promotional staffer at WEA. He joined Virgin four years ago from BMG, where he was marketing director for its Italian and Spanish repertoires. "I just like to make a big commitment to each job taken on, using good sense, a love for the repertoire, and a lot of good luck," Clary says of his career advance.

"The good sense means hiring the best and marketing talent, in addition to the creative A&R and promotion team."

Clary's performance was largely responsible for EMI's 23.25% market-leading share in 1997, when it beat Virgin and Sire.

In the new post, Clary reports to EMI Music president/CEO Steve Grassi, and BMG, according to figures published by IFPI/Nielsen (based on the top 25 album rankings). Virgin Records accounted for almost all the gain, which soared to the 23% level from 15.8% in 1996.

Clary says that he expects to implement significant changes at EMI Music Italy but that he's in no hurry. "The first thing to point out is that Virgin and EMI will remain separate and that Virgin will continue to pursue its own growth plan," he comments. "EMI is a historic company with considerable weight, and I want to bring renewed energy but better exploit its principal assets: repertoire and catalog."

EMI's other principal advantage, says Clary, is that "I think there are changes can be unsettling. At Virgin, we respect people and allow space for professional growth and natural maturation; therefore any changes will be gradual. We also have a commitment to respect the great tradition of EMI and at the same time remain open to new people."

In related appointments, Virgin Music Italy's Marco Cestoni and Marco Alboni, marketing directors for local and international repertoire, respectively, will take over the day-to-day running of the company as joint GMs, while Clary will remain managing director.

At the same time, Virgin's domestic net in 1997 was rock band Litfiba, which registered 500,000 sales for its "Mondi Sommersi" album. Virgin Music had a strong string of strong international releases, and its growing domestic roster includes Marisa Bel and Nada Fabi; each sold around 200,000 units of their most recent releases.



CLARY



GLITTER

BILBOARD APRIL 11, 1998

HITS OF THE WORLD CONTINUED

EUROCHART DUL/98

THIS LAST

WEEK WEEK

SINGLES

1	1	MY HEART WILL GO ON CELINE DION	OPUSCLIQUE
2	2	FROZEN MADONNA	MADONNA
3	3	IT'S LIKE THAT RUM-D-O-M VS. JASON NEVINS	SONY
4	4	TOGETHER AGAIN JANET JACKSON	WEAR
5	5	LA PRIMAVERA SADI	SONY
6	6	DEAR JOHN ERIC KARASZOTTI & TINA TURNER	SONY
7	7	NEVER EVER ALL SAINTS	UNIVERSAL
8	8	TRUELY MADLY DEEPLY SAVAGE GARDEN	COLUMBIA
9	9	NEVER EVER ALL SAINTS	UNIVERSAL
10	10	NEVER EVER ALL SAINTS	UNIVERSAL

ALBUMS

1	2	SONGTRACK TITANIC	SONY CLASSICAL
2	1	MADONNA RAY OF LIGHT	MADONNA
3	3	CELINE DION LET'S TALK ABOUT LOVE	OPUSCLIQUE
4	4	ERIC CLAPTON PILGRIM	ATLANTIC
5	5	AQUA AQUARIUM	SONY
6	6	ERIK HAGEMAN VERSUS	SONY
7	7	NATALIE IMBRUGLIA LEFT OF THE MIDDLE	SONY
8	8	IRON MAIDEN VIRTUAL XI	SONY
9	9	ALL SAINTS SAD	SONY
10	10	THE VERVE URGENT HYMNS	SONY

MALAYSIA (BMG) 03/23/98

THIS LAST

WEEK WEEK

ALBUMS

1	2	VARIOUS ARTISTS MIX 3	MANHATTAN MUSIC
2	1	SONGTRACK TITANIC	SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE	OPUSCLIQUE
4	4	ZHAN ZHAN EAST OF ZHAN ZHAN	SONY
5	5	SITI MUHAMALZA CARDI	SONY (INDONESIA)
6	6	MADONNA RAY OF LIGHT	SONY
7	7	ALL SAINTS SAD	SONY
8	8	SALEM X	MANHATTAN MUSIC
9	9	AWAKE SUNRISE	SONY
10	10	SAVAGE GARDEN SAVAGE GARDEN	SONY MUSIC

IRELAND (BMG/Parlophone) 03/23/98

THIS LAST

WEEK WEEK

SINGLES

1	2	IT'S LIKE THAT RUM-D-O-M VS. JASON NEVINS	SONY
2	1	MY HEART WILL GO ON CELINE DION	SONY
3	2	IT'S STILL ME SHANA SHANA TONY BANCHEY	SONY
4	3	TRUELY MADLY DEEPLY SAVAGE GARDEN	COLUMBIA
5	4	UN LA LA LA ALIXEA DALE POOLSON	SONY
6	5	THE KING OF ASIAN COWBOYSHIRT WHISKEY	SONY
7	6	LA PRIMAVERA SADI	SONY
8	7	STOP GIRLS GIRLS	SONY
9	8	WONDERFUL THING LESLIE DOWELL	EDITION RECORDS
10	9	FROZEN MADONNA	SONY

ALBUMS

1	1	SONGTRACK TITANIC	SONY CLASSICAL
2	2	CELINE DION LET'S TALK ABOUT LOVE	OPUSCLIQUE
3	3	WONDERFUL THING LESLIE DOWELL	EDITION RECORDS
4	4	VARIOUS ARTISTS NEW HITS '98	SONY
5	5	LEADERBOARD POSTCARDS FROM DE HAVEN	SONY
6	6	SONGTRACK THE FULL MONTY PICTOR	SONY
7	7	SONGTRACK THE TITANIC	SONY
8	8	SONGTRACK THE TITANIC	SONY
9	9	SHANGAI TOWN COME ON OVER	SONY
10	10	KIERAN GOSSE NOT WITH PRIDE	SONY

AUSTRIA (BMG/Westend Top 40) 03/23/98

THIS LAST

WEEK WEEK

SINGLES

1	1	MY HEART WILL GO ON CELINE DION	SONY
2	2	FROZEN MADONNA	SONY
3	3	IT'S LIKE THAT RUM-D-O-M VS. JASON NEVINS	SONY
4	4	TRUELY MADLY DEEPLY SAVAGE GARDEN	SONY
5	5	MADNESS TWO IN ONE	SONY
6	7	IT'S LIKE THAT RUM-D-O-M VS. JASON NEVINS	SONY
7	8	HERMANN MARIE MINI (BYLOUNA)	SONY
8	9	BREATHE MOKE ME	SONY
9	10	NEVER EVER ALL SAINTS	UNIVERSAL

ALBUMS

1	1	FADED OUT OF THE DARK (UNTIL THE LIGHTS) IM	EDITION RECORDS
2	2	AUSTRIA 3 AUSTRIA 3	SONY
3	3	SONGTRACK TITANIC	SONY
4	5	WES WELSENKA	SONY
5	6	VARIOUS ARTISTS VAMPIRE POLYGRAM	SONY
6	7	HERMANN MARIE MINI (BYLOUNA)	SONY
7	8	ERIC CLAPTON PILGRIM	ATLANTIC
8	9	CELINE DION LET'S TALK ABOUT LOVE	OPUSCLIQUE
9	10	ASIAN AQUARIUM	UNIVERSAL

MUSIC & MEDIA

SPAIN

UNIVERSAL/MCA 03/23/98

SINGLES

1	1	EL CLUB DE LOS HAMBRES	MEGAN
2	2	FRENTE AL VIENTO	MAKALA
3	3	TORN NATALIE IMBRUGLIA	SONY
4	5	MY HEART WILL GO ON CELINE DION	COLUMBIA
5	6	BREATHE MIDGE URE	ANGLA
6	7	ALL I HAVE TO GIVE RICKASTROTTI	ROSE VISION
7	8	LOVE IS A LIE RICK ASTLEY	SONY
8	9	NEW ROMANCE	JOHN BROWN
9	10	MY HEART WILL GO ON CELINE DION	UNIVERSAL

ALBUMS

1	1	SONGTRACK TITANIC	SONY CLASSICAL
2	2	MIGUEL ANGEL MAREAS POR MÍNIMA	SONY
3	3	SCHEIBER	MANHATTAN MUSIC
4	4	24 STEPS	MANHATTAN MUSIC
5	5	ERIC CLAPTON PILGRIM	ATLANTIC
6	6	SONGTRACK COMPILATION 2	MANHATTAN MUSIC
7	7	ERIC CLAPTON PILGRIM	ATLANTIC
8	8	EMERALD	MANHATTAN MUSIC
9	9	ROBBIE WILLIAMS ANGELS	MANHATTAN MUSIC
10	10	ALAN TIKKAN TAKE TO HEAVEN	MANHATTAN MUSIC

HONG KONG (BMG Hong Kong) 03/23/98

THIS LAST

WEEK WEEK

ALBUMS

1	1	MOVE MEZZI'S BODY	MOVE MEZZI'S
2	2	SONGTRACK TITANIC	SONY CLASSICAL
3	3	FROZEN MADONNA	MADONNA
4	4	9.5 STEPS	MANHATTAN MUSIC
5	5	SCHEIBER	MANHATTAN MUSIC
6	6	EMMA SHAPPLIN CARME MED	SONY
7	7	ERIC CLAPTON PILGRIM	ATLANTIC
8	8	ROBBIE WILLIAMS ANGELS	MANHATTAN MUSIC
9	9	EMMA SHAPPLIN CARME MED	SONY
10	10	ALAN TIKKAN TAKE TO HEAVEN	MANHATTAN MUSIC

BELGIUM (Promax) 03/23/98

THIS LAST

WEEK WEEK

SINGLES

1	1	MY HEART WILL GO ON CELINE DION	COLUMBIA
2	2	SONGTRACK TITANIC	SONY CLASSICAL
3	3	FROZEN MADONNA	MADONNA
4	4	9.5 STEPS	MANHATTAN MUSIC
5	5	SCHEIBER	MANHATTAN MUSIC
6	6	EMMA SHAPPLIN CARME MED	SONY
7	7	ERIC CLAPTON PILGRIM	ATLANTIC
8	8	ROBBIE WILLIAMS ANGELS	MANHATTAN MUSIC
9	9	EMMA SHAPPLIN CARME MED	SONY
10	10	ALAN TIKKAN TAKE TO HEAVEN	MANHATTAN MUSIC

ALBUMS

1	1	SONGTRACK TITANIC	SONY CLASSICAL
2	2	TOGETHER AGAIN JANET JACKSON	WEAR
3	3	DECCA DELA VITACAMP STOP THINKING YOU'RE	UNIVERSAL
4	4	WALK THIS WAY RED HOT CHILI PEPPERS	SONY
5	5	WES WELSENKA	SONY
6	6	NEW FADED OUT OF THE DARK (UNTIL THE LIGHTS) IM	EDITION RECORDS
7	7	SONGTRACK TITANIC	SONY CLASSICAL
8	8	SCHEIBER	MANHATTAN MUSIC
9	9	WALK THIS WAY RED HOT CHILI PEPPERS	SONY
10	10	SONGTRACK TITANIC	SONY CLASSICAL

SWITZERLAND (Music Control Switzerland) 03/23/98

THIS LAST

WEEK WEEK

SINGLES

1	1	MY HEART WILL GO ON CELINE DION	SONY
2	2	FROZEN MADONNA	MADONNA
3	3	IT'S LIKE THAT RUM-D-O-M VS. JASON NEVINS	SONY
4	4	IT'S LIKE THAT RUM-D-O-M VS. JASON NEVINS	SONY
5	5	WES WELSENKA	SONY
6	6	NEVER EVER ALL SAINTS	POSSUM
7	7	TOGETHER AGAIN JANET JACKSON	WEAR
8	8	DECCA DELA VITACAMP STOP THINKING YOU'RE	UNIVERSAL
9	9	WALK THIS WAY RED HOT CHILI PEPPERS	SONY
10	10	WALK THIS WAY RED HOT CHILI PEPPERS	SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

GERMANY/U.K.: Two more bands from the U.K.'s West Yorkshire conservatism have followed Chumbawumba in signing directly to German labels. New Model Army's self-produced album, "Shaggy Brother hood," is due April 3 from EMI. Enya has signed to Virgin Records Europe for her second album this summer. (U.K. indie Eagle Records has the record out April 14.) The act's manager, Tommy Tee, says, "The German audience has a better understanding of where the band fits in." Leeds, England, den Hipkiss has a deal with Columbia Germany, care of Dance Pool label chief Marcus Wenzel. The band drew U.K. plaudits for its catchy 12-inch promotional single, "Glamourpsus," released on the now-defunct Copacabana label in 1996. Its current album, "Bluebird," blends cabaret ambience with a James Bond-movie sound and came out early this year to critical acclaim. The band embarks on three weeks of club dates in the Germany/Switzerland/Austria region May 12-31 and will be showcasing for Sony compatriots in northern Europe afterward.

DOMINIC PRIDE

ITALY: In the aftermath of February's San Remo Song Festival, the clear winner in sales terms is Antonello Ruggiero. His song "Amore Lontanissimo" ("Far Away Love") came in second in the competition, and his album "Registration Modern!" (Modern Recordings), released by Universal last October in Italy with the San Remo track added, has re-entered the FIMI/Nielsen album chart, where it currently sits at No. 19 and is certified double-platinum (200,000 units sold). "Registration Modern" is a revisit to the artist's past, and includes recordings of hits by his former band Mata Basara. It was recorded with the band's original line-up, featuring guitarists Antonio Di Stefano and Gianni Sartori, and includes a cover of "Silence Night," in the run-up period to Christmas (the track was cut from the album in the new year). A Warner Music Japan spokesman says "Paint The Sky With Stars" is being bought by stressed-out Japanese looking for "healing" music to put them in a more relaxed frame of mind.

STEVE McCLELLAN

SWEDEN: "In My Mind," the contagious hit single by this country's techno duo Antilope, and the album "Lip" are both spreading across Europe. The sequencer-driven club- and radio-friendly track was out here last March—and the album last May—on the Fluid label through PolyGram's Stockholm Records. The single went gold in Sweden (15,000 units sold) and Norway (16,000); has charted in Holland, Belgium, and Greece; and is gracing the French charts. Other tracks from "Lip" have won awards in Sweden and abroad. Amongst gained a Grammi Award for best modern dance group in February (Billboard, Feb. 26). Says Antilope's Robin Söderman, "We don't see the need to make any evolutionary changes in our music on the next album, because it's still unique compared to other music styles out there." Antilope's other half, David Westerland, Söderman says, "has a background as a musician, and I am originally a DJ, and we also listen to lots of different music."

KAI LOFTUS

FRANCE: French rapper Stone Bugay is a man ahead of his time. His debut album, "Le Calé Qu'il Te Faut" (The Guy You Need), released a year and a half ago on Columbia/Virgin Music, did not attract much attention here. But in the wake of the success of "La Vie en Rose" by singer/songwriter Mariza, Stone Bugay's former partners from hardcore rap act Minstrels Amer, Columbia's Paris branch, invited him back into the studio to record new material and rearrange and remix some tracks. First single "Mon Papa A Moi Est Un Gangster" (My Dad Is A Mobster) was released early this year and quickly conquered Radio Nationale No. 10 this issue on the French chart. The single has so far sold 320,000 units, according to Columbia. A new version of the album, "Quelques Balades De Plus Pour Le Calé Qu'il Te Faut" (A Few Bulletins More For The Guy You Need), came out March 24 and entered the album chart at No. 9 this issue.

CÉCILE TESSEYRE

CZECH REPUBLIC: The rift between the Czech and Romany (Gypsy) communities here was spotlighted internationally last year when hundreds of Romany sought asylum in Canada and the U.K., citing widespread racism. As societal fringe dwellers, Czech Romany have rich musical traditions that are rarely tapped for audiences outside their own circles. Easter Vesa Bila & Kále, a singer plus quartet, all Romany, who released on Feb. 23 a second super album, "Kalever" (Black Blacky), on BMG-Ariola. The record fuses their haunting ancestral sounds with a sultry Mediterranean air, played up excellently in the production process by Zuzana Navarova, a popular Czech folk singer and connoisseur of South American/Cuban music. The lyrics, sung in the Romany language, encompass sweet ditties, loveless laments, and verses ringing with the politics of the day. The album will be released in France on the last of April. The set's first single, "Tout Fugit," was selected by the U.S. as RCA's Vi-

MEILLEUR LEGER

International

Warner Benelux Returns To Signing Local Artists

■ BY MARC MAES

BRUSSELS—The label debut release by Dutch group Trio Bier, scheduled for the end of May, will mark Warner Music Benelux's renewed commitment to home-grown music in Belgium and the Netherlands.

The move marks the end of a 10-year period during which Warner Music Benelux stopped signing artists to its local rosters in those countries. "We found that the European level record companies are doing good business with national repertoire," has convinced Warner Music to rethink its strategy.

"It was indeed a major problem," explains Warner Benelux managing director Tom Slenderbroek. "When we haven't been working on local A&R for 10 years, you lose that culture within the company. Therefore we took our time to assess our operations, reorganize our marketing department, and make the company 'edgier.' Over the last eight months, we have been able to create an atmosphere where people are artist-focused again."

Instead of immediately creating two new A&R departments, Slenderbroek has opted for the gradual approach. In the Netherlands, he has been teaming up with



SLENDERBROEK

former BMG product manager Menna Timmerman (in a combined A&R/production function), while in Belgium, head of promotion Greet Van den Berg has moved up to managing director of A&R, executive producer, now managing director of the Megadisc label. The company has also signed longtime producer Walter Van Belle as an exclusive talent agent.

In addition to the Dutch-language Trio Bier, the Netherlands A&R operation signed pop-oriented 2Fether Meeshaar in Belgium. Warner Music Benelux has signed up three teams headed by A&R executive David Deneire, now managing director of the Megadisc label. The company has also signed longtime producer Walter Van Belle as an exclusive talent agent.

"The audience is on the lookout for the next big thing, now that alternative rock has become almost mainstream. Zita Swoon is the band to fill the 'empty' slot," says Deneire.

Releases from Trio Bier and Zita Swoon are not expected before the fall, but Trio Bier and 2Fether will have material out in May. "It is not our mission to start signing artists at the speed of sound," says Slenderbroek, "and if we have four artists per country on the roster by the end of the year, we'll be more than happy. The issue is to sign artists on a long-term basis—artists who have a respectable fan base and a recognizable profile."

Danish Market Up 3%

Last Year's Rise Led By Int'l Acts

■ BY CHARLES FERRO

COPENHAGEN—International acts rather than home-grown bands and artists such as Aqua boosted sales of Denmark's music market by 3% last year, according to figures from the Danish affiliate of the International Federation of the Phonographic Industry.

Music sales totalled 1.03 billion kroner (\$186 million) last year, compared with almost exactly 1 billion kroner in 1996. Despite Aqua's domestic popularity, Danish artists accounted for 54% of sales (540 million) in both years, while the total for international acts was 700 million kroner (\$100 million), up from 676 million (\$94 million) in 1996.

Sales of CD albums (the dominant configuration here) increased by 5.7% to 16.8 million in 1997, with international acts accounting for most of the rise, the IFPI reports. Sales of Danish acts were flat at 16.5 million units, while international names logged 11.2 million units last year, up 8.7% from 10.3 million the year before.

"There's definitely a problem in Denmark. They can't boast sales of Danish music," says Bjørn Jacobsen, owner of the six-store indie chain GUE.

'It's easier to sell some CDs in a supermarket than in a record shop'

"Lots of labels had problems with local repertoire and saw sales of Danish artists drop, except Universal with Aqua. Now everybody's trying to launch new artists."

If sales of Aqua's "Aquarium" are deducted from last year's figures, sales were down by just over 5%. The IFPI says that sales of Danish acts jumped in 1996 when the government removed an excise tax on CDs and some other music formats.

The lower prices had an immediate effect on Danish music, and this segment of the business held on to its share, the IFPI said.

Sales of TV-advertised compilation CDs, which used to dominate domestic act sales and are attracting traditional music retailers, "is easier to sell some CDs in a supermarket than in a record shop," says Jacobsen.

GUF has about a 3% market share, but says 60% of revenue comes from titles outside the top 20.

Denmark's CD market nearly

touched 1 million units in 1997, up

from about 700,000 the previous year.

These figures are included in the totals. In addition, the IFPI says a multi-artist compilation category will be added to statistics from this year.

The exchange rate used for the story is \$1 to 7 kroner.

Bluegrass Thrives In Northern Niche

Tumbleweed, Heartbreak Hill Mix Old, New Songs

■ BY LARRY LEBLANC

TORONTO—Recent albums by two groups, Tumbleweed and Heartbreak Hill, indicate that Canada's largely underground bluegrass scene is flourishing.

Tumbleweed was formed six years ago by sisters Cathy-Anne Whitbeck (vocals) and Trisha Gagnon (acoustic bass, vocals), along with Chris Stevens (bass), guitar, vocals). The Chilliwack, British Columbia group was recently augmented by Steve Dawson (drums).



TUMBLEWEED

guitar), Jesse Zubot (drums, mandolin), and Shawn Souza (cello).

Tumbleweed has released two albums independently on its own Tumble Records: "Living In A Country World" (1998) and "Westergarden," released Oct. 10, 1999. Both albums are distributed nationally by Festival Distribution of Vancouver and are not available outside of Canada.

Tumbleweed's video "The Woman She Used To Be," released in November 1997, is the only Canadian bluegrass video we've ever played," says Casey Clarke, music director of CMT Canada, the year-old Calgary, Alberta-based national country music video network. "Bluegrass is the foundation of [country] music, and it's nice seeing someone [performing it] make the way it began so well and having it so well produced."

SHOWING ROOTS

Also certain to gain industry attention is Toronto-based Heartbreak Hill with its self-titled album, independently released March 13. Group members are siblings Jenny Whiteley (voics, guitar, banjo) and Dan Whiteley (mandolin, guitar, fiddle). Also on the Hill are Dan Cormier (mandolin, guitar) and Christopher Quinn (banjo).

The Whiteley siblings are members of one of Canada's most prolific roots-music families and have been performing since they were children. The duo sang backup on early Raffi albums in the '70s and were part of the Junior Aug Band, which recorded three albums between 1980 and 1983. Their father, Chris Whiteley (who produced Heartbreak Hill's debut) and their uncle, multi-instrumentalist/producer Ken Whiteley, Stepmother Caitlin Hauford is a highly acclaimed traditional-music solo singer and a member of the female band.

Today, Dan Whiteley works extensively as a producer and arranger, and with his father and uncle in a blues group, the Whiteley Brothers Blues Band.

Jenny Whiteley says she and her brother were exposed to Canada's vibrant folk scene at an early age. "There certainly was music happening in [our] house, but what was interesting

was that Dan and I got to go to a lot of festivals, clubs, and gigs when we were little," she says.

Meeting Dan Whiteley in 1990 inspired Jenny to learn to play banjo. While attending the Home County Folk Festival in London, Ontario, in 1991, Cormier and Dan Whiteley jammed with the group McDonald Bluegrass of Callander, Ontario. Upon returning home, they saw a Tiny Rice video featuring Alison Krauss & Union Station. "From that time onward, we were both hooked on bluegrass music," says Cormier.

Soon Dan Whiteley was playing locally with Jenny and clawhammer banjo player Chris Cooke in the traditional-music group One Horse Town, and Cormier began to sing and play mandolin in the traditional band Arctic Oakleaf. In 1994, Jenny Whiteley and Jenny joined them in visiting several U.S. bluegrass festivals.

play is limited to local university and college stations and CBC Radio nationally, making it difficult for a bluegrass act to become widely known in this country.

"There really isn't a [national] bluegrass circuit," says Jenny Whiteley. "We've got a great response sending our CD out, and we've got lots of [folk] festival work this summer. We're going to the World Next Door Festival in Winnipeg, the Cactus Festival in Nova Scotia, and we're doing festivals in Ontario as well."



HEARTBREAK HILL

KEY WOMEN

The following year, while driving from one U.S. bluegrass festival to another, the four decided to form Heartbreak Hill. Citing such key traditional-music influences as Ricky Skaggs, Doc Watson, Mac Wiseman, and Cormier, both indicate a strong interest in the women's voices, which is a more domineering genre. "Checking out the bluegrass section at the record stores, Debbie and I first check out the albums having women," says Jenny. "Hazel & Alice is one of our big influences."

Adds Cormier: "Alison Krauss is another big favorite. So are Kari Jobe & Jody Stecher and Ole Bull. Reid Clairy Lynehe is a wonderful writer."

For both Tumbleweed and Heartbreak Hill, bluegrass standards continue in the repertoire alongside original songs.

Mainstream radio support for bluegrass in Canada is nonexistent, and air-

play is limited to local university and college stations and CBC Radio nationally, making it difficult for a bluegrass act to become widely known in this country.

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Bluegrass Enjoys Popularity On Grass-Roots, Indie Level

TORONTO—Bluegrass, introduced to Canadians by touring U.S. performers like Jimmy Martin, Mac Wiseman, and Charlie Banjo in the 1960s, was at first well-received in the Atlantic provinces, and then in rural Quebec and Ontario, and then in urban centers. It gained international popularity during the 1970s and the early 1980s with such domestic bands as the York County Boys, Cody, Cross County Grass, Whiskey Jack, the Dixie Flyers, and the Humber River Valley Boys.

In this period, such Canadian bands as Bandit, Bear Marauder, Roots, and Snugger were popular. In the 1990s, the field has had since either closed or limited their activities. Currently, the recording of bluegrass in Canada occurs on the grass-roots independent level, with limited distribution, airplay, and media exposure.

"There's hordes of bluegrass bands in Canada, more than you can ever imagine, but there's no [major] record label

recording bluegrass," says Jim Jessen, publisher of the 9-year-old Bluegrass Canada magazine, based in Nanaimo, British Columbia.

"It's not mainstream enough to make a buck," says Jessen says. "Still, there's a lot of [bluegrass] activity—jam sessions that have meetings, parties, and jam sessions. There are probably 20 bluegrass festivals a year, mainly in Ontario and British Columbia."

Among the leading acts today in Canadian bluegrass are the Bluegrass Diamonds (Memramcook, West, New Brunswick); Ray Legere (Ottawa, Bluegrass Connection); and the Bluegrass Bandits (Vancouver); and the Bluegrass Band (Edmonton); and Kootenay Loop and Crescent Ranch (Vancouver).

Additionally, mandolinist John Reischman, a former member of two top U.S. bluegrass groups—the Tony Rice Unit and the Good Of Persons—lives in Vancouver.

LARRY LEBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

ITA Drops 'T' For 'D' To Be IRMA Name Change Reflects New Digital Focus

■ BY SETH GOLDSTEIN

DANA POINT, Calif.—Tape is out, digital is in for a leading home entertainment trade group.

By September, the International Tape Assn., will complete its transition to the International Recording Media Assn. (IRMA), dropping the ITA Insignia that has identified the organization since its start in 1970. The change is consistent with IRMA's vision—DVD and its ilk are the future.

This emphasis was evident at IRMA's 28th annual conference, held March 18-22 here. DVD and VOD-ROM dominated the presentations, much the way tape did a decade ago.

Alan Bell, program director of IBM's DVD Project Office, reminded the audience that DVD's movie potential extends beyond stand-alone players.

Some 10 million personal computers will be DV-compatible this year, said Experts pooh-pooh the idea of watching movies on a computer screen, Bell added, but the computer of the future "may not be the one you have on your mind. You may not even recognize it."

A well-attended panel on DVD and VOD-ROM technology and the discussions tape duplicates conducted at ITA forums in the mid-90s when VHS was the medium of choice. Indeed, one of the panelists, Bob Pfnamkuch, president of Panasonic Disc Services Corp. in Torrance, Calif., was a regular on panels as president of Bell & Howell's duplication unit (now Rank Video America).

Tape's disappearance from the IRMA program was consistent with the association's goal of ridding itself of the "T" in the logo, according to executive VP Charles Van Horn. But

tape is still bread and butter for many members. As consultant Dick Kelly of Cambridge Associates pointed out, the volume of duplicated VHS programs remains on the upswing.

Output should top 806 million units this year, compared with 785 million in 1997. Thus, the pace has decelerated, and Kelly predicted that output would go into reverse in 1999 when manufacture drops to 766 million cassettes. Nonetheless, VHS won't fade away—if at all—until well beyond 2006, providing ample time to make adjustments. Some vendors are expanding aggressively into retail rental, which could create a healthy raft of home entertainment products.

Kelly also noted another trend—the rental of rental. After years of no growth, duplication of rental cassettes will increase by 2 million units in 1998 and by another 2 million in 1999 to 48 million, he said. The 10% gain, the biggest in nearly a decade, results from the realization by the studios and key independents that they were better off losing the \$2 billion rental market.

Suppliers have inaugurated a slew of buying schemes designed to boost

retail purchases of \$60-\$70 cassettes, including stepped-up participation in Rentrak's revenue-sharing plan known as pay-per-transaction (PPT).

A new company, Maximum Video Systems Inc. in Chatsworth, Calif., is set up at IRMA to champion its solution to cheaper copies of rental titles. In his remarks, Kelly plugged the venture and its president/CEO, Bob Klingensmith, a veteran home video executive whose credentials extend back to the early days of Paramount Home Video.

Cited in Pfnamkuch, then a con-

(Continued on page 86)



Inset On The Boardwalk. Among the artists appearing at the Sam Goody Musicland Region 5 meeting in Atlantic City, N.J., were Columbia Records' Alan Ladd, Steve Kornacki, New York sales manager; Columbia Music Distribution: Michael Block, East Coast regional director of sales; Columbia: Dan McGarvey, East Coast regional director; Sam Goody/Musicland: Chris Nadler, divisional advertising coordinator; Sam Goody/Musicland: Coppola; and Archer Benke, VP of marketing, the Musicland Group.

Barney Soundtrack Courts Grown-Ups

■ BY MOIRA MCCORMICK

CHICAGO—Barney the dinosaur is beloved by millions of toddlers, though his popularity by the parents—*and* that is just how the *Sesame Street* vet's parents must have designed him. Barney's PBS series "Barney & Friends," as well as his

home videos and music albums, are designed to appeal to preschoolers and those younger; there is no attempt to engage the interest of adults, as is the case with other popular preschool franchises, such as "Sesame Street."

But now Barney's starring in a feature film—"Barney's Great

Adventure: The Movie," which was released by PolyGram Films April 8—and its accompanying soundtrack makes a play for grown-ups for the first time.

The adventure, released March 31 by Barney producer Lyric Studios, features guest stars Pebbles Bryne, Sheena Easton, Fluke, Robert Flack, Jane Siberry, Jennifer Warren, Johnny Van Zant, Stephen Bishop, Jeff Daniels, and Valerie Carter, among others. All perform classic and/or original children's songs, with 12 of the album's 21 tracks featured in the movie.

In terms of production and performance, it's a kid's "adult" album," stresses Michael D. Shlesinger, senior VP of legal and business affairs for Lyric. "These are recognizable songs, which young children associate with Barney, and



PEBBLES

Penguin, PolyGram Form Classical Imprint Label To Launch 'Penguin Music Classics' Series

■ BY LARRY FLICK

NEW YORK—Book publishing giant the Penguin Group has inked a worldwide deal with PolyGram Classics & Jazz to launch a classical music label.

Through a trademark licensing agreement with the PolyGram-owned label, Penguin Classics and Penguin Books, Penguin Classics & Jazz will expand its franchise to include "Penguin Music Classics," a series of compilations drawing material from the four labels.

"It's an excellent opportunity to mine the wealth of phenomenal material available in each label's catalog, while also allowing us to reach a mainstream audience beyond typical classical music buyers," says Kevin Gore, senior VP/PROM of PolyGram Classics & Jazz.

Although a specific launch date for the series is still to be confirmed, Gore says he expects discs to be released in music and book outlets before the end of the year. The U.S. and U.K. are the first targeted markets.

Each disc will feature liner notes by well-known literary figures and will carry reviews and references to Penguin's hugely successful "Penguin Classics" paperback music guide.

At this point, "Penguin Music Classics" will not include any recently recorded material, but Gore says the idea is under consideration for the future. Marketing and promotion for the series will be a cooperative effort between the PolyGram Classics & Jazz and Penguin staffs.

Your Best Connection to the Music Retail Industry ... Billboard's 1998 Record Retailing Directory

Billboard's Record Retailing Directory is the essential tool for those who service or sell products to the record retailing community.

Relied upon by the entire music and audiobook industry, **Billboard's 1998 Record Retailing Directory** contains over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization



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BIRD 102

Merchants & Marketing

newsline...

BELOVED ENTERTAINMENT GROUP (BEG), a 2-year-old independent label, reports gross sales of more than \$300,000 for the period between March 1997 and March 1998. The Orlando, Fla.-based label also says its returns amounted to only 5% in that period. BEG, whose distributed labels include Beloved Recordings, Yule Recordings, and Castle Mountain Records, is distributed by MS Distributing. The company is starting to release product throughout Canada, Europe, Asia, and South America this year and says it's seeking an equity investment of \$3 million to \$5 million.



SONY CLASSICAL, which is revamping its World Wide Web site (www.sonyclassical.com), is increasing the number of albums offered for sale directly to consumers from 800 to more than 1,800. The site also has a listening station linked to enhanced CDs, an online radio show, and various artist sites.

AGI, a manufacturer of paper-based packaging for CDs and videos, has merged with Klearfold, which makes plastic-based packaging, to form a new company, Impact Group. Richard Block, current president of AGI, will retain that title and be CEO of Impact. Melvin Herrin, founder of Klearfold, will be chairman of Impact. AGI's clients include PolyGram, Capitol Records, Sony Music, Paramount, Virgin Records, and Rhine Records.

LAWRENCE MEDIA, an interactive music company, has made a deal with NBC to become its exclusive online music store. The venture will create a music section for NBC.com that includes opportunities to buy products of acts that appear on the broadcasting network, beginning this month with selections from "The Tonight Show With Jay Leno" and "Homicide." NBC has acquired an equity interest in Launch.

BERTELSMANN, the Germany-based owner of the RCA and Arista record labels and the Bantam Doubleday Dell book publishing firm, has acquired the Random House publishing company from Adriane Publications for an estimated \$1.2 billion—\$1.4 billion, creating the largest seller of books and audiobooks in the U.S.

SENSORMATIC ELECTRONICS, manufacturer of an electronic anti-theft technology used by music and video retailers, has agreed to a cease-and-desist order that settles fraud and false-reporting charges filed by the Securities and Exchange Commission (SEC). The SEC, which began probing the company three years ago, charged that it had manipulated quarterly earnings reports. Sensormatic also announced that it expects its fiscal third-quarter profits to be below expectations.

TIME WARNER has extended the contract of its chairman/CEO Gerald Levin to 2005 and granted him a bonus of \$6.5 million for 1997. The payment was linked to the company's strong performance last year; its stock rose 65%. Time Warner operates Warner Music Group and Warner Bros. Pictures.

GEOSYNCHRONOUS RECORDS has signed a distribution deal with German-based Town Music Vertriebs GmbH for Germany, Austria, Switzerland, Belgium, Luxembourg, and the Netherlands. GeoSyncro, whose roster includes Lee Deuck and Beng Water Tali, is distributed in the U.S. by MS Distributing, Select-O-Hits, and Creative Musicians Coalition.

VIRGIN RECORDS reports that the World Wide Web site of its act Enigma (www.enigmam.com) was named the best-designed Web site of 1997 by the Internet Professional Publishers Assn. Also, the design magazine ID honored sites last year for Enigma and the Virgin act Cetomouth, Texas.

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BARNEY FILM SOUNDTRACK COURTS GROWN-UPS

(Continued from preceding page)

the movie with the themes of the movie."

A major theme, says Slocum, is letting kids stay kids, which has been an aim of the Barney franchise since day one—and which Lyric has accomplished through staying true to its target audience. With this soundtrack, though, it was deemed important to entertain adults as well.

"Parents will be in the theaters watching and listening with their kids," says Slocum. "It's not like they can be washing the dishes, like they can at home with the TV show."

In employing pop artists familiar to grown-ups, she says, "we're not trying to make Barney be something he's not; we're making the feel-good factor prevalent than strictly toddler-oriented."

In fact, Slocum notes, she would not be surprised if "the Barney's Great Adventure" soundtrack is something "parents put on to listen to themselves when the kids aren't around, although they'd probably never admit it."

A central point may be Bernadette Peters, who sings the title track, "Barney's Song." She, presented by Jerry Herman, "was great to work with Jerry again and to sing a fun song," Peters says. "It has won-

derful orchestration." Though Peters hasn't yet heard the album in its entirety, she says she's dying to. "I have a very personal connection with Barney through my little goddaughter," says Herman. "When I was visiting her one day and she was playing with a stuffed Barney



doll, I watched as he opened up a world of imagination to her. This became the basis of the song I wrote. I couldn't have done it if I hadn't seen how much Barney meant to her."

Bryson performs longing Barney fare, "If All The Endings Open Well As If The Stars," as well as the Enya/Mahawil-wonked original song "Dream (Twinkle's Tune)." Other original tracks

include Easton's called "Goodnight" and written by Slocum and fellow Lyric executives Joseph Phillips (music director of "Barney & Friends") and C. Russell Bidle; Warner's two tracks, "You Can" and "Let's Sing All The Way Home" (both penned by Chrys Atwood and Steve Ferguson); country singer Colin Boyd's "Rainbows Follow The Rain"; and Bishop's "You Can Do Anything," written by Bishop and Jeff Jones.

Sherry performs a pair of traditional songs, "Lavender's Blue" and "All The Pretty Ponies"; Carter, with Linda Ronstadt on background vocals, sings "Let Me Call You Sweetheart"; Van Zant performs "Twinkle, Twinkle Little Star"; and Jennifer Rush does a jazzy-voiced-up version of "Frère Jacques."

An all-star, stylistically varied interpretation of the infamous Barney theme song, "I Love You," closes the album, with vocalists including Easton, Osborne, Take 6, and Latin pop singer, Yolanda, who does her baritone Spanish.

Barney's album also includes a number of other songs, including "Old MacDonald"; "If You're Happy And You Know It"; and "We're Going To Find A Way."

Slocum says Lyric executives had been discussing their musical approach for some time when, as she tells it, she took a walk in the park. She had been thinking about how "I Love You" was "more so a baby's song than anything else." An older woman on the sidewalk, "As I was walking, I saw a woman with her child in a stroller, and she was singing 'I Love You' to her daughter," Slocum relates. "I thought, 'Why is it made fun of when so many love it?'"

One way to avoid ridicule, she thought, would be to "create a new song" that would be "fun to get new voices for Barney's song."

Los Angeles-based music singer David Helfant helped get the word out to pop musicians of all categories that the Barney movie was looking for guest artists, "and we ended up with a group of incredible people," says Slocum.

Jennifer Rush joined the ensemble, she had two new songs to sing for it. Jennifer Rush does "Frère Jacques" like you've never heard it—it's a sophisticated arrangement that still works for kids. We're thinking this will be the album played in minivans on car trips, because there's something for every age group.

At press time, Lyric was "trying things out" to develop a commercial single; there's one track that a lot of people agree would be perfect," says Slocum, though she says she is unable to be specific at this point.

Lyric is providing custom point-of-purchase materials for retailers, including a floor display with header card pictures Barney walking, sitting, and in a mother-daughter-type red carpet. The CDs and cassettes will be stickered with the pop artists' names.

According to a Lyric representative, the company is working out details of marketing programs tailored to individual retailers.



Selling To Jersey. MCA Records has signed an exclusive long-term deal to manufacture and distribute soundtracks and other albums for Jersey Records, a division of Jersey Firms. The first release, slated for April 14, is for the movie "Stingin' Doors." Shown, from left, are Abby Konowitch, executive VP of MCA; Anita Camarota, president of Jersey Records; Jay Bobrow, president of MCA; Danny DeVito, Michael Shembra, and Stacey Sher, partners in Jersey Firms and Records; and Gary Ashby, senior VP of A&R for MCA.

EXECUTIVE TURNTABLE

DISTRIBUTION. Bentrik Corp. in Portland, Ore., names Carolyn Philp VP of finance. She continues her responsibilities as chief accounting officer.

MUSIC VIDEO. Atlantic Records in New York promotes Doug Cohn to senior director of music video promotion and media development. He was associate director of music video promotion and media development.

HOME VIDEO. A-Fix Entertainment in New York promotes Jerry Malathound to senior VP of sales and marketing. They were, respectively, senior VP of sales and VP of sales and marketing.

PACKAGING. Impact Group in Melrose Park, Ill., names Richard Block CEO, Melvin Herrin chairman, Dave Under-

wood CFO, Jim Oppenheimer executive VP of packaging sales, and Rich Oppenheimer executive VP of entertainment. Dean Henkell is named executive VP of A&R. Bruce Rasmussen continues his duties as president of Klearfold. The others were, respectively, VP of finance at A&G, VP of sales, VP of entertainment sales, and VP of operations at A&G.

RELATED FIELDS. TLC Communications Inc. in Encino, Calif., names Leisa Corcoran to oversee VP of communications and marketing. Ann Koorts is executive VP of finance, and Bruce Rasmussen to executive VP of interactive ventures. They were, respectively, senior VP of media and employee communications executive VP of financial services, and president/CEO of TLC Net Inc.

Top Pop Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / SONG / FILM/THEATRE LABEL ISSUE DATE PRICE	TITLE	WEEKS
** NO. 1 **				
1		SOUNDTRACK A* (WARNER BROS 10/10/98) GREASE	GREASE	253
2		METALLICA A* (EMI 10/13/98)	METALLICA	396
3	7	BOB MARLEY AND THE WAILERS A* TUTU (GONG 10/13/98)	LEGEND	458
4	4	BEASTIE BOYS A* (GEffen 10/13/98) (DID YOU EVER HAVE TO FIGHT WITH YOUR FRIENDS)	LICENSED TO ILL	336
5	9	PINK FLOYD A* (CAPITOL 10/13/98) (THE DIVISION BELL)	DARK SIDE OF THE MOON	336
6	5	JIMMY BUFFETT A* (MCA 10/13/98) (MAMA DON'T LET ME GO)	SONGS YOU KNOW BY HEART	371
7	19	METALLICA A* (EMI 10/13/98) (ENTER SANDMAN)	...AND JUSTICE FOR ALL	417
8	1	JOHN SEGER & THE SILVER BULLET BAND A* (CAPITOL 10/13/98) (CITY OF ANGELS)	GREATEST HITS	376
9	7	FLEETWOOD MAC A* (EMI 10/13/98)	GREATEST HITS	294
10	11	GUNS N' ROSES A* (GEffen 21/10/98) (DUKE OF HAMMERS)	APPETITE FOR DESTRUCTION	357
11	12	VARIOUS ARTISTS A* (EMI 21/10/98) (THE 90'S)	JOCK JAMS VOL. 1	140
12	10	PINK FLOYD A* (COLUMBIA 21/10/98) (THE WALL)	THE WALL	465
13	15	LINNED SKYNT RD A* (SKYNT RD 21/10/98)	SKYNT RD'S INVADIN' THEIR GREATEST HITS	154
14	16	2PAC A* (DEATH ROW/WARNER BROS 21/10/98) (DEATH ROW 100)	ALL EYES ON ME	107
15	12	ROBIN THICKE & CLACHAN A* (EMI 21/10/98) (HETTRICK)	FUMBLING TOWARDS ESCAPE	182
16	17	FLEETWOOD MAC A* (EMI 21/10/98) (LITTLE WINGS)	RUMOURS	185
17	14	BLAINE MORSENSON A* (MCA 21/10/98) (MURKIN)	JAGGED LITTLE PILL	300
18	49	METALLICA A* (EMI 21/10/98) (ONE)	RIDE THE LIGHTNING	365
19	13	JAMES TAYLOR A* (WARNER 21/10/98) (THERE'S A PRIZE FOR EVERYTHING)	GREATEST HITS	348
20	27	STEVE MILLER BAND A* (EMI 21/10/98) (THE STEVE MILLER BAND)	GREATEST HITS 1974-78	700
21	34	METALLICA A* (EMI 21/10/98) (THE MET)	MASTER OF PUPPETS	386
22	25	JOURNEY A* (EMI 21/10/98) (SO YOUNG)	JOURNEY'S GREATEST HITS	461
23	22	BEK GEEZ A* (POLYGRAM 21/10/98) (BEK GEEZ)	BEE GEEZ GREATEST	57
24	29	SUBLIME A* (EMI 21/10/98) (4TH STREET)	40 OZ. TO FREEDOM	71
25	30	AC/DC A* (EMI 21/10/98) (BACK IN BLACK)	BACK IN BLACK	218
26	18	ALAN PARTRIDGE A* (EMI 21/10/98) (THE ALAN PARTRIDGE COLLECTION)	THE GREATEST HITS COLLECTION	127
27	19	JIMI HENDRIX A* (EMI 21/10/98) (JIMI HENDRIX)	THE ULTIMATE EXPERIENCE	207
28	21	SONGTRACK A* (EMI 21/10/98) (SONGTRACK)	TOP GUN	268
29	29	VAN MORRISON A* (EMI 21/10/98) (VAN MORRISON)	THE BEST OF VAN MORRISON	377
30	38	Celine Dion A* (MCA 21/10/98) (C'DION)	THE COLOUR OF MY LOVE	202
31	20	SHANIA TWAIN A* (EMI 21/10/98) (TWAIN)	THE WOMAN IN ME	165
32	26	TONI PERRY PETTY AND THE HEARTBREAKERS A* (MCA 10/13/98) (TOM PETTY)	GREATEST HITS	234
33	28	ABBA A* (EMI 21/10/98) (ABBA)	ABBA'S GREATEST HITS	278
34	22	MADONNA A* (SIRE 21/10/98) (MADONNA)	THE IMMACULATE COLLECTION	228
35	41	ELTON JOHN A* (EMI 21/10/98)	GREATEST HITS	413
36	42	MARVIN GAYE A* (EMI 21/10/98)	EVERY GREAT MOTOWN HIT	57
37	31	EAGLES A* (Geffen 21/10/98) (THEIR GREATEST HITS)	HELL FREEZES OVER	174
38	41	ERIC CLAPTON A* (POLYGRAM 21/10/98) (ERIC CLAPTON)	THE CREAM OF ERIC CLAPTON	57
39	32	DEF LEPPARD A* (EMI 21/10/98) (DEF LEPPARD)	VAULT — GREATEST HITS 1980-1995	195
40	79	THE NOTORIOUS B.I.G. A* (EMI 21/10/98) (NOTORIOUS BIG)	READY TO DIE	100
41	56	MILES DAVIS A* (COLUMBIA 21/10/98) (MILES DAVIS)	KIND OF BLUE	80
42	49	SONGTRACK A* (EMI 21/10/98) (SONGTRACK)	SATURDAY NIGHT FEVER	147
43	43	AEROSMITH A* (GEffen 21/10/98) (AEROSMITH)	BIG WINES	15
44	33	SONGTRACK A* (EMI 21/10/98) (SONGTRACK)	BRAVEHEART	100
45	—	ERIC CLAPTON A* (TIME PEGES - THE BEST OF ERIC CLAPTON)	ERIC CLAPTON	100
46	—	CHERDENE CLAW/WATER RENIVAL A* (CHRONICLE VOL. 1)	CHRONICLE VOL. 1	215
47	50	ORIGINAL LONDON CAST A* (EMI 21/10/98) (THE PHANTOM OF THE OPERA HIGHLIGHTS)	GREATEST HITS	254
48	—	QUEEN A* (WARNER BROS 21/10/98) (QUEEN)	GREATEST HITS	257
49	24	ELTON JOHN A* (EMI 21/10/98) (ELTON JOHN)	GODSEND/YELLOW BRICK ROAD	100
50	56	NO DOUBT A* (EMI 21/10/98) (NO DOUBT)	TRADESC KINGDOM	137

Merchants & Marketing



A New Age for Narada. Narada Productions has formed a North American distribution deal with the Los Angeles-based new age, contemporary jazz, and world music label, Domco Records. Pictured, from left, are Domco managing director Eddie Gilreath; Narada president/CEO Wesley Van Linda; Domco CEO Mitch Naito; Ken Pedersen, executive VP/CEO of Virgin Records, which owns Narada; and Domco director of operations Mitch Rubin.

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Hastings Reveals Aggressive Strategy As It Readies Its IPO

IPO: In preparation for its pending \$55 million initial public offering, Hastings Entertainment, in the form of a registration statement, has filed its preliminary prospectus with the Securities and Exchange Commission (SEC). While the document doesn't yet state a stock price or date, it does say the company will sell through the investment banking firm—thus making it impossible to place a valuation on the company—it's chock-full of all kinds of interesting financial information that I, for one, love to peruse.

But before I get into the meaty information, explain where the Amarillo, Texas-based chain is in the process of doing its IPO. The SEC is reviewing the Hastings' registration, and at some point it will probably ask the chain some questions and seek clarification on some of the information provided. After Hastings answers all those questions and the SEC gives its blessing, the chain will issue what's known in Wall Street circles as a "red herring," a document that will contain more complete financial data on the company.

For example, the initial document only contains unaudited results for the first nine months of Hastings' most recent fiscal year, according to financial data from 1992-1996. The next revision of the document will contain a complete year of

audited data for fiscal 1997. After that will be the formal prospectus, which will include stock price and valuation for the company.

Right off the bat, the most interesting information gleaned from the prospectus is that Hastings, in terms of store openings, is done growing its hundred-plus-store network. It plans to rock 'n' roll the tune of opening 20 superstores a year for the next three years, giving the chain an anticipated total of 170 stores (after store closings due to portfolio pruning).

That will mark close to a 50% increase in the chain's total selling space—currently 2.1 million square feet in 117 stores—to about 3 million square feet. In fact, one of the main reasons the company is going public is to help finance growth, as well as handling the estate taxes of the late Sam Marmaduke, founder of the chain, who died in 1988. Of the shares offered, 91% of the shares will be sold by the company and 9% will be sold by Marmaduke's estate.

Specifically, however, the company anticipates using the funds it gets from its portion of the offering to pay down its revolving credit facility. That facility, which is for \$45 million, is currently being provided through a consortium of five banks, Chase Manhattan, Wells

(Continued on page 78)



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Koch Jazz Unearths Top-Notch Jazz Titles From Atlantic Vaults Via Rhino

KOCH JAZZES THINGS UP: For the second time in three months, a jazz-oriented indie has sealed a nice licensing deal with Rhino Records for some attractive Atlantic jazz titles.

Koch, based in the same area of Port Washington, N.Y.-based distributor Koch International, has picked up 33 individual albums from Rhino, which controls the Atlantic jazz catalog.

In January, New York-based 32 Jam—whose co-owner Joel Dorn actually produced a number of sessions for Atlantic-licensed material by saxophonist David "Fathead" Newman, Eddie Crossfield, Ray Charles, Roland Kirk, and Leon Laike—was the company reissuing the titles in new CD configurations that comprise four original LPs on two-disc packages.

The bounty secured by Koch has never appeared on CD before. Artists include the Art Ensemble Of Chicago, Gary Burton, Billy Cobham, Gil Evans, Art Farmer, Woody Herman, Freddie Hubbard, Miles Davis, John Hancock, Lee Konitz, Duke Pearson, Don Pullen, Max Roach, Randy Weston, and Mary Lou Williams. *Declarations of Independents* is especially anticipated; Koch's release of rare titles by such performers as pianist/vocalist Andy Bey and pianist Phineas Newborn Jr.

Rhino—which has released approximately 100 titles—has turned to the complete works of such Atlantic jazzmen as John Coltrane, Ornette Coleman, and Charles Mingus—is being extremely generous with its licensing of more obscure works with a narrower interest for collectors.

Koch Jazz director Donald Elfman says the process has been surprisingly simple: "I just asked for [the material], and they said, 'Yes, we'll license it for you.' " He adds, "We're going to try to get more ... There's more riches to be mined from that catalog, and they've sent me a list of stuff that's open to be licensed."

Elfman notes that plane call for a first flight of the Atlantic albums—eight or nine titles—to late summer or early fall, to be followed by another eight or nine albums during the four or five months through 1996. "If we can get 16 out this year, we will," he says.

The deal has been marked by a gesture of cooperation between Koch and 32 Jam: Elfman says that Koch had licensed the Kirk title "Here Comes The Whistleman," but, after a personal appeal from Dorn (who produced Kirk's Atlantic work) and has several collections of the jazzman's music either out or in the works, the album was handed to 32 Jam to release.

AFFIM HONORS: The Assn. for Independent Music (AIM) will lend a decidedly blue tint to its Independent Music Hall of Fame this year. On May 16, at the Indie Awards banquet during AIM's 10th anniversary at the Adam's Morgan Hotel in Washington, D.C., the group will induct Chess Records co-founders Phil Chess and his late brother Leonard, Leonard's son Marshall, and the late blues harmonica giant Junior Wells into its indie-music pantheon. We can't think of a more deserving group of honorees.

Founded as Aristocrat Records in 1947 by the Chess brothers, Chess Rec-



by Chris Morris

ords became the home of perhaps the most formidable lineup of postwar, R&B, and rock'n'roll talent: Its roster included Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley, Little Richard, and many others. Marshall Wells had worked at the enterprise into the '70s, after the label was sold to GRT.

Wells, who died Jan. 15, was possibly the last link with Julian "Jackie" Greene, the greatest proponent of the electrified harp style to emerge from the Windy City. During a career that began in the '50s, Wells released sides on a variety of indie labels, his breakthrough album, "Hoochie Mama Blues," on his own Delta Recorde in 1955, and he went on to record for such indies as Vanguard and, most recently, Telarc, both solo and with his longtime partner, Billboard Century Award recipient Buddy Guy.

FLAG WAVING: You could use Nick Lowe's old appellation "Pure pop for new people" to describe singularity-touting indie Matador's latest major label album, "Isolation Party," but we're not so sure the handle would sit very well with Keene himself.

To be sure, the music on the album—which Matador, in which Capitol has a 49% ownership stake, is distributing through indie channels—has the guitar-driven punch of the best power pop songs. That's no surprise: Keene, who was born in 1957, was a teen idol in L.A., where he reigned during the early '80s in a pop-savvy Southeastern rock scene that included Let's Active and the dB's. But Keene's original songs—the best of the new ones include "Getting Out From Under You," "The World Outside," and "Twilight In Town"—contain a biting emotional undercurrent that separates them from run-of-the-mill power pop.

"If it's too pop, too happy, too squeaky-clean, it's too saccharinely sweet," says Keene. "The best pop music has always been offset by a darker tone. Look at the Beatles."

He adds, "A big producer, a long time ago, accused me of quotes unquote 'perverting my songs to be less commercial. I think that makes them more interesting ... A lot of the power pop that people like to play is derivative. I don't want to be considered as one-dimensional as some [power pop acts]."

Keene secured some top-notch assistance for the recording of "Isolation Party": Most of the basic tracks for the album were recorded by Jeff Murphy, one of the driving forces behind the brilliant indie pop band Shoes. In the '80s, Murphy's Short Order Cookies in his hometown of Zion, Ill.

"My drummer John Richardson has been playing with Shoes for the last three, four, five years, when they do tour," Keene says. "He does a lot of sessions with Jeff in the studio ... Jeff is a guitar player, so I think he got some great guitar sounds."

Keene's working group is augmented

on the record by such guests as Jeff Twenty of Wilco and Jim Glisson, member Jesse Valenzuela.

The musician, who gained valuable exposure as the lead guitarist in Paul Westerberg's band, the Replacements, has been encouraged by the initial response to the record and that things may be coming around for his brand of brassy pop music.

"I think people are tired of a lot of the stuff that's been going on," Keene says. "People are welcoming a straight-ahead pop record with a lot of guitars."

Keene will begin touring in support of his album in early May with major-market shows in the Midwest, East, and West. He says the summer may bring a repeat of that route or some shows in Southern markets.

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Merchants & Marketing

RETAIL TRACK

(Continued from page 78)

Fargo and Nathanshaw, with Nathanshaw now taking as the lead. At the time of the public offering, the company anticipates that \$35 million will be drawn down from the revolver.

Now, if everyone is clear on the above, let's take a look at the chain's performance. For the nine-month period that ended Oct. 31, 1997, the company reported net income of \$3.4 million, on total sales of \$240.6 million, which is pretty good considering that the reporting period doesn't include a Christmas selling season. For the

full year, Billboard estimates sales will clock in at about \$260 million. From 1982 through 1996, the company saw annual sales grow from \$18.7 million to \$34 million, with total space more than doubling from 856,000 square feet to 2.1 million.

In 1996 the company posted a net income of \$3.8 million, down from the \$9.2 million it garnered in 1995. In case you do remember, chains posting profits in 1995 and 1996 were few and far between. Almost as difficult during those years was generating a

positive comparable-store performance, but Hastings came through with a 4% gain in 1995 and 6% gain in 1996.

In 1996 Hastings generated \$12.1 million in operating income. In looking at its balance sheet, the company did a \$25 million private placement with Metropolitan Life in 1996, with the notes paying 7.75% interest and due to mature in 2001. Inventory totaled \$105 million.

A typical Hastings store averages 20,700 square feet, but stores range in size from 18,000 to 37,000 square feet. You might remember that Hastings pioneered the multi-media store concept, putting books and music under the same roof beginning in 1972 and later adding video and tape. Total sales must account for about 37.2% of the chain's sales; books, 26.2%; video rental, 22.3%; video sell-through, 6.6%; computer software, including video games, 5%; and other product, 2.8%.

If it successfully completes its IPO, Hastings should make an interesting addition to the world of publicly traded music chains. Even though John Marmaduke, Hastings' chairman/CEO, is one of the most outspoken retail executives in the business, the chain has one of the lowest profiles in the music industry. While Marmaduke's take on things often upset label and distribution executives, in Retail Track's view, his opinions are often disregarded. It should prove interesting to see how label sales and distribution executives react to Hastings as the chain heads toward 800-pound-gorilla status in the next few years.

Broadway Kids' Revue Places Their Albums In The Spotlight

ON BROADWAY: "The Broadway Kids Sing Broadway," an hour-long Broadway show aimed at children and families—performed by the Broadway Kids, all pint-sized veterans of the Great White Way—has resulted in increased sales for the ensemble's three Lightyear Entertainment albums. The show, which features a rotating cast of six at the John Houseman Theatre on West 42nd Street, is in an open-ended run at noon on Saturdays and Sundays.

"The Broadway Kids Sing Broadway" is the latest development in the story of the Broadway Kids, a group formed by Minister of Education and Chaplain of the U.S. Capitol, Julius Shulman. He says he got the idea "four or five years ago," when his son Michael, now 16, was appearing in "Les Misérables" on Broadway.

"At the time, there were quite a lot of children in the casts of Broadway shows," Shulman says. "I had an idea to do an album featuring them singing the songs that child actors sing." Shulman wanted to focus on songs from such kid-friendly productions as "Annie," "Oliver!" "Peter Pan," "The Sound Of Music," and others. He tried to drum up label interest but was unsuccessful; although Capitol did hire an executive A&R man to produce the project.

Shulman himself ultimately recorded and released the album, called "The Broadway Kids Sing Broadway," via his newly formed company, Idea Productions. He then hooked up with Bonnie Gallantier of the New York-based

independent marketing firm Premiere Marketing, who worked with kids' act the Sugarbeats. "Bonnie set up independent distribution for us," says Shulman, "and we sold 8,000 albums the first year."

That got the attention of Entertainment Weekly's president, Army Holland, who actually been introduced to the Broadway Kids through his cousin Jodie Wayne, who happened to be a patient of Shulman's. Holland says he had liked the album but wasn't sure how well it would go over.

Yet Holland knew 8,000 units in sales for an independent kids' record optioned a successful number. For some time, he says, he had been checking with indie distributors Sido Music and Rosemarie Kids ("as red as they are"), and it was selling really well. "We decided to take it on because it had proven itself in the marketplace," putting "the muscle and money of WEA" behind the album, "we immediately shipped another 25,000 units," he says. "We were happy with the sales of the first record, so we exercised our option for another two." Those two would be "The Broadway Kids Sing Broadway," "We Need A Little Christmas," which was released in July 1995, and "The Broadway Kids Sing Christmas," which came out in July 1997. A fourth album is in the development stages with a projected release for the fourth quarter.

"It's difficult to sell children's singer-songwriters," says Holland, "but the Broadway Kids are different. The concept seems to ring a bell with parents. We can't believe how well it is for kids as a way of introducing them to Broadway musicals. And because the albums are well-produced and well-performed and are full of great songs, parents like them, too." According to Holland, each of the three releases has sold "between 25,000 and 50,000 units, which put them in the class of something special."

"The Broadway Kids Sing Christmas" was helped along by the presence of Kathie Lee Gifford, who performed on one track, "We Need A Little Christmas." According to Lightyear VP of sales and marketing Don Spielvogel, the fact that Gifford and the Broadway Kids appear on her CBS program made the album's success even bigger shot in the arm.

"CBS ran a whole week's worth of promos," says Spielvogel, "and she talked about the Kids during her daily show, 'Live With Regis And Kathie Lee.' For the four weeks she was [planning] the Broadway Kids, we saw a definite spike in sales for the Christmas album. It dropped off after the holidays, of course, but the off-Broadway show opened in January, and sales of the other two albums have increased."

Making all three albums available for sale in the theater lobby, he notes, also has helped. "People tend to buy one CD after the show," Spielvogel (Continued on next page)



Tasting Good. When the Pleasters' Feb. 13 concert at Irving Plaza was postponed a couple of days before the show, the band members took the attitude that the show must go on, so they switched the gig to an in-store performance at the Sam Goody store on Sixth Avenue in Manhattan, where divisional advertising coordinator Chas Nadler promotes the "Home Before Midnight" series, featuring free performances by up-and-coming artists. Shown talking about business after the Pleasters' highly popular performance, from left, is Tim Edwards, Musicland's New York district manager; Dan McGarvey, Musicland's regional director; and Stephen Jackson, singer for the band.

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CHILD'S PLAY

CONTINUED

says, "and then go to the store to get the other two."

Retail chains where the albums do particularly well include the kids-oriented multimedia webs Noodle Koodle and Zany Brains, according to Spielvogel. He adds that "Silk" and "Bounder" have been very supportive, noting that Broadway Kids titles, as well as Lightyear's releases from Mary-Kate & Ashley Olsen and Bill Shonks, have been part of both whole-salers' monthly listening-pilot programs for some time. "Our strongest titles are the ones in the listening

"The off-Broadway revue grew out of the live show developed by Shulman. "I'd gotten calls for the Kids to appear on cable or at malls, benefit shows, or

performing-arts centers," he says. "I hired a director for the live shows and hooked up with New York booking agency the Brad Simon Organization." Shulman subsequently signed on a new director and writer for the off-Broadway revue. "I wanted the Kids to appear in a show of their own, not just as the children in adult productions," he says, noting that "The Broadway Kids Sing Broadway" is aimed at children between the ages of 5 and 10, "to fill the niche between Barney and *Alvin and the Chipmunks*."

Child's Play caught the show last month with our 9-year-old, Lily, and both parties found it most enjoyable.

The six young performers—who between them have appeared in "Annie," "Les Misérables," "The King And I,"

"Ragtime," and "The Lion King," among others—were wholly preferable without being gratingly so, and these best for the material was palpable. The hourlong performances, rendered in song and dance by the Broadway Kids, encompassed songs from the aforementioned musicals as well as from "The Music Man," "Bye Bye Birdie," "You're A Good Man, Charlie Brown," "Gypsy," and "The Secret Garden." If anything, it was over too soon. We agreed that the show is a first-rate introduction to Broadway musicals, a genre of music without which childhood is measurably diminished.

"We're looking to make the Broadway Kids a long-standing franchise," says Lightyear's Holland, "which at some point will become a farm team for the Kids as solo talent."



THE BROADWAY KIDS

Billboard

APRIL 11, 1999

Top Kid Audio

THIS WEEK	LAST WEEK	WWS ON CHART	Complied from a national sample of retail stores and music sales reports collected, compiled, and provided by		TITLE
			ARTIST/SERIES	(IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE))	
* * * NO. 1 * * *					
1	1	4	SESAME STREET MUPPETS	DISNEY 60061 (10.98/1.98)	ELMORPLOOZAI
2	3	69	CEDARPOINT KIDS CLASSICS	BENSON 0510 (9.98/1.98)	TODDLER TUNES
3	2	117	VARIOUS ARTISTS A	WALT DISNEY 60062 (9.98/1.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	4	130	VARIOUS ARTISTS A	WALT DISNEY 60063 (10.98/1.98)	CLASSIC DISNEY VOL. 1- 80 YEARS OF MUSICAL MAGIC
5	23	4	BARNEY	BARNEY MUSIC 95051 (9.98/1.98)	RUN, JUMP, SKIP AND SING
6	7	134	BARNEY & FRIENDS	BARNEY MUSIC 95051 (9.98/1.98)	BARNEY'S FAVORITES VOLUME 1
7	5	4	READ & SING ALONG	WALT DISNEY 60064 (10.98/1.98)	PETER PAN
8	12	66	CEDARPOINT KIDS CLASSICS	BENSON 220 (9.98/1.98)	SILLY SONGS
9	8	100	CEDARPOINT KIDS CLASSICS	BENSON 211 (9.98/1.98)	ACTION BIBLE SONGS
10	18	83	CEDARPOINT KIDS CLASSICS	BENSON 213 (9.98/1.98)	SUNDAY SCHOOL SONGS
11	11	3	MY FIRST SING-ALONG	WALT DISNEY 60065 (9.98/1.98)	WINNIE THE POOH SILLY OLD BEAR SONGS
12	4	136	VARIOUS ARTISTS A	WALT DISNEY 60066 (10.98/1.98)	CLASSIC DISNEY VOL. II - 80 YEARS OF MUSICAL MAGIC
13	13	44	READ-ALONG	WALT DISNEY 60226 16 (9.98 Cassette)	HERCULES
14	9	3	READ-ALONG	WALT DISNEY 60226 16 (9.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
15	16	29	READ-ALONG	WALT DISNEY 60227 16 (9.98 Cassette)	THE LITTLE MERMAID
16	6	114	DISNEY SING-ALONG	WALT DISNEY 60441 (9.98/1.98 Cassette)	WINNIE THE POOH
17	21	23	CEDARPOINT KIDS CLASSICS	BENSON 236 (9.98/1.98)	PRESCHOOL SONGS
18	12	72	VARIOUS ARTISTS	WALT DISNEY 60481 (9.98/1.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
19	17	23	CEDARPOINT KIDS CLASSICS	BENSON 238 (9.98/1.98)	BIBLE SONGS
20	18	106	READ-ALONG A	WALT DISNEY 60484 (9.98/1.98 Cassette)	THE LION KING
21	19	99	VARIOUS ARTISTS	WALT DISNEY 60507 (9.98/1.98)	DISNEY'S PRINCESS COLLECTION
22	23	82	VARIOUS ARTISTS A	WALT DISNEY 60066 (9.98/1.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
HE-EMMY					
			BOB CARLISLE	BENSON 63061 (9.98/1.98)	BUTTERFLY KISSES & BEDTIME PRAYERS
24	NEW		BRENTWOOD	BRENTWOOD 82299 (9.98/1.98)	EASTER MIRACLE
25	28	28	VARIOUS ARTISTS	WALT DISNEY 60490 (9.98/1.98)	CLASSIC DISNEY VOL. IV - 80 YEARS OF MUSICAL MAGIC

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NARM Holds 40th Annual Fete In San Francisco



NARM president Pamela Horowitz and 1998-99 chairwomen Recchelle Friedman and Terry Woodward, along with other industry leaders, at the awards ceremony.



Billboard received NARM's award for supplier of the year in the related products and services medium division. Accepting on behalf of the entire Billboard staff, from left, are Billboard's Geoff Maysfield, Ed Christman, and Ken Schlager; awards luncheon host Dionne Warwick; and Billboard's Don Jeffrey.



Dick Clark congratulates representatives from Northeast One Stop, NARM's winner of the medium wholesaler of the year award. Shown, from left, are Clark, Bill Castle, Jay Kry, Lou DiSignore, and Ron Nickle.



Panelists at NARM's "Special Forum On Independent Coalitions, Part 1: Coalition Of Independent Music Stores (CIMS); from left, are members from the Collective of Music Platters, Inc.; Terry Clegg of Music Mifflin; Peter Foster of Fingerprints; and John Kura of Waterloo Records."

SAN FRANCISCO—More than 3,000 people attended the 40th annual convention of the National Assn. of Recording Merchandisers (NARM) at the San Francisco Marriott and the Moscone Center March 14-17. Attendance was about 10% higher than last year, according to NARM.



The NARM board of directors gather for a group photo. Shown seated, from left, are secretary Jack Eggert of the Midland Group; chairmen-elect Stan Glomen of Tower Records; chairwoman Recchelle Friedman of J&R Music World; NARM president Pamela Horowitz; and treasurer Terry Woodward of WaxWorks/Disc Jockey Records. Shown standing, from left, are 1997-98 chairman Bob Schneider of Anderson Merchandise; Dave Mount of WEA Distribution; Peter Cline of Handiman; David Schling of Alliance Entertainment; David Lang of Compact Disc World; Alan Malesey, NARM legal counsel; George Daniels of George's Music Room; Paul Culberg of Columbia TriStar Home Video; and Eric Peulson of Navare.



Richard Branson, founder and chairman of the Virgin Group, delivers the keynote address at NARM's opening session.



Atlantic Records recording artist Linda Eder performs at the NARM awards luncheon.



Motown artist Brian McKnight performs at NARM's 40th anniversary banquet.



Phil Ramone, president of NSK Encoded Music, delivers the keynote speech at NARM's closing session.



Impulse! Records jazz artist Diana Krall performs at NARM's scholarship fund dinner.



Putumayo World Music recording artist Ricardo Lemvo performs at NARM's opening session.



PolyGram Group Distribution (PGD) was named NARM's largest distributor of the year. Pictured with awards banquet host Dick Clark, from left, are PGD's Steve Margolis, Jim Capero, John Esposito, Van Fletcher, and Curt Eddy.



Comedian Jeff Foxworthy opened the NARM Convention. Welcoming him are Jim Dorso, NARM VP of communications and events; Peter Strickland of Warner Reprise Nashville; Neal Spielberg of Warner Nashville; NARM president Pamela Horowitz; Foxworthy; Vic Faraci of Warner Nashville; and Dave Mount of WEA



MCA Nashville act the Mavericks perform at NARM's scholarship foundation banquet.



Representing Fleetwood Mac, Stevie Nicks accepts the NARM Creative Award for Sustained Creative Achievement, which was presented by 1997-98 chairman Bob Schneider of Anderson Merchandise.

Home Video

MERCHANTS & MARKETING



HOT 100. Studio executives and the American Film Institute (AFI) join to celebrate the "100 Years... 100 Movies" promotion that gets under way in June. Leading the charge, from left, are Lee Tomlinson, AFI; Danil Repoisne, Paramount; Charlie Katz, Universal Studios; Max Goldberg, Disney; Blaine Thomas, MGM; Tom Pollock, ABC; Robert Sigman, Republic; Jeff Flak, LIVE; Brad Kirk, 20th Century Fox; Tom Leszczek, Warner; and Paul Culberg, Columbia TriStar.

Studios Ante Up Extras On DVD Sales Impact Of Goodies Still Not Known

■ BY EILEEN FITZPATRICK

LOS ANGELES—A good DVD may be more than just a good movie. Studios are finding demand for features that take advantage of optical disc capabilities.

These aren't brand-new to home entertainment. Additional footage, edited scenes, interviews with directors and stars, and making-of features are all common features on laserdiscs and even prerecorded cassettes.

But, with the introduction of DVD, these bells and whistles have taken on

a digital dimension appealing to a new era of moviegoers. MGM Home Entertainment, New Line Home Video, and Universal Studios Home Video are the studios most eager to release special collector's editions of new and catalog titles.

"When DVD was first released, the emphasis was not placed on adding extras," says MGM's DVD product manager, Dave Miller. "But the primary purpose is to do more with the disc than what's in the front." MGM received considerable coverage for its collector's edition of "The Good, The Bad And The Ugly," which contains 14 minutes of never-before-seen footage.

"We got a lot of publicity for that release, and it did better than we expected," says Miller. "But it's still too early to tell if the extras are making a difference in terms of sales. This is a popular product, so we don't know if it would have done just as well without the 14 minutes."

Miller says the studio is working on a special edition of the latest James Bond feature, "Tomorrow Never Dies," which, he maintains, "will be the most fully loaded DVD" MGM has released. It will be shipped late in the third quarter at \$34.98 list and will include audio commentaries, extra footage, a disc-making documentary, and an on-pack premium.

"This is the first release on laser, it would cost \$19.98," Miller notes. A non-



MGM Home Entertainment hopes that the extra 14 minutes in the DVD version of "The Good, The Bad And The Ugly" have helped drive sales of this classic Clint Eastwood western.

boxed-up version of "Tomorrow Never Dies," at \$24.98, will arrive day-and-date with the videocassette version May 12.

How much attention the collector's edition will receive from consumers isn't known. While retailers agree that extra-laden versions do affect sales, demand is currently limited to buff.

"Collector's editions make a huge impact initially because of the early adapters," says Best Buy video merchandise manager Joe Paganino. "The audience that buys the movie from VHS, but they're not going to be at the top of the sales chart."

For Warner, Columbia TriStar, and

(Continued on page 53)

Madacy Unfurls Budget DVD Line; Kideo Gets Personal With Barney

BUDGET-CONSCIOUS: Madacy Entertainment Group is going where no other DVD supplier has ventured in this sell-through medium. Its titles carry a suggested list of \$11.98, meaning aggressive retailers can readily offer them for less than \$10 and perhaps as low as \$6.97.

As far as we know, only Front Row Entertainment has considered a budget line, similar in price to the studio's catalog items, for its Web site and elsewhere. Front Row exhibited a DVD test display at the International Consumer Electronics Show in Las Vegas earlier this year (Billboard, Jan. 30) but has since decided to fill it with public domain titles at \$14.95.

Like "Charade" (Cary Grant, Audrey Hepburn), "Five Corners," and "One-Eyed Jacks" (Marlon Brando). After some delays, common in this space, Front Row began shipping in March and early April.

A player in the under-\$10 VHS market, Madacy actually delivers the same value in DVD. The first of an estimated 31 programs released through March 24 arrived in late January. All but 10 titles—five with two early John Wayne westerns each and five Hitchcock movies from his British period—are drama.

The titles are series on the Mafia, NASA, World War II, and the Senate, sold as singles or insets retailing for \$4.95-\$6.

Canadian-based Madacy, a subsidiary of rackjobber Hans-dleman Co. in Troy, Mich., has an edge in distribution that should help it margins. But that's only an educated guess. Jim Newhouse, Madacy's national sales manager for video, located in Westlake Village, Calif., wasn't available for comment at deadline.

THE BARNEY TRAIN: There are a lot of happy riding on the success of "Barney's Greatest Adventure," the first movie starring everyone-who-knew (Picture This!, Billboard, Feb. 28; see story page 73). The latest seeker of purple gold is Kideo Producers in New York, which expects the goldie audience to snap up sales of its photo-personalized version of Lyric Studios' new video, "My Party With Barney."

With Lyric's help, Kideo collects photographs of children who want to be included in "My Party," digitizes the images, and inserts animated versions of them throughout a personalized version of the VHS cassette. In addition, Barney is made to speak the various names. Kideo has worked out a multi-partner campaign, aimed at generating names and photos, involving Target Stores, Eastman Kodak, Chef Boy-Ar-Dee, and Planters Hollywood.

Starting late last month, for example, parents could have their kids' pictures taken in Planet Hollywood and at the same time place orders for the \$34.95 Kideo cassette. Deliv-

ery takes three to four weeks, says Kideo president Richard Bulman. "This is our first major license," Bulman adds, and he expects it to bring a bigger bump. A pre-movie session on Home Shopping Network prompted 20,000 orders.

Kideo also struck a deal with Disney to produce 24-page photo-personalized books that insert a child's image alongside Disney characters inside a book and on its cover. The first entry, due this spring, is based on "Lion King."

PASSING FANCY: Broadcast Music Inc. (BMI), which collects performance fees for copyright holders, briefly considered billing video retailers who play the soundtracks that accompany the music videos shown on store monitors. A source says, "some correspondence" passed between BMI and Video Software Dealers Assn.'s senior

VP/general counsel, Bo Anderson, but went no further.

"It was all nice intellectual property talk," says this observer, who adds that the issue has been shelved. Rightfully so; the prospect of BMI attempting to collect fees from 25,000 outlets is frightening to contemplate.

DVDOINGS: Buena Vista ships six titles May 16: "Trem," "Co Land," "Pulp Fiction," "Dead Presidents," "Grosse Pointe Blank," and "Pretty Woman." It ships four more May 23: "Playing God," "Flubber," "From Dusk Till Dawn," and "Highlander III." Suggested list remains \$25.98.

Universal Home's nine movies arriving May 26: "The Chamber," "The Getaway," "See Of Love," and "Twins" are \$24.98; the dual-layer "Carrie's Way" is \$29.98, and collector's edition "The Hunt for Red October" is \$34.98.

"Driving Miss Daisy" and "The Seven Year Itch," and "Desperate Measures" follow May 26 at \$24.98 list.... Trading their Academy awards nominations, New Line is releasing the 1990 film "The Snow Heraldress" and "Montgomery Harry" each at \$24.98.

Arrow Entertainment plans a DVD edition of the silent movie classic "Nosferatu," with an off-the-moment soundtrack from Type O Negative, whose music is also heard on the VHS version.... Arriving May 6 from Simstar at \$19.98 is "Body Armor," "External Evil," "Good Luck," "Invisible Stranger," and "Swimwear."

It's video with a difference," she says. "The stuff we're concentrating on is different to the mainstream. We're

Acorn Media Makes A Move Into U.K. Sell-Through Market

■ BY SAM ANDREWS

LONDON—Acron Media Publishing in Washington, D.C., is set to make a foray into the U.K. sell-through market in April. The deal is worth \$55 million pounds (approximately \$1.37 billion).

According to managing director Lucy Frean, the April 29 release of "Coming Home" (the Peter O'Toole, Judi Dench film "A Taste of Honey"), and David McCullum ("The Man From U.N.C.L.E.") is intended to establish Acron Video not only as a U.K. operator but also as an acquisition arm for the U.S. parent.

Freman says the British offering will look to secure rights to fit with Acron's specific strengths, particularly in the TV category, where it has had success with such programs as "Caddafod," a medieval murder mystery series starring Derek Jacobi.

However, Freman says the company will not be buying to build its library in both countries. She says the company may release titles that in the British market "are specialist" if you're a fan of the genre. "But you're not! If those same titles could be sold performers in the U.S. She adds that a "sophomore market in the U.S." is considerably bigger than one in Britain.

"It's video with a difference," she says. "The stuff we're concentrating on is different to the mainstream. We're

concentrating on TV drama and special interest. And we're not relying on retailers but are developing direct mail and mail order aggressively."

"Coming Home" is an adaptation of a Rosamunde Pilcher book; it was produced by Portman Productions for London Weekend Television and is due to be broadcast on Easter weekend. The video will be priced at 19.99 pounds (\$39.99 for the double-disc, two-cassette set). It will be followed by "The Irish Elm," a gentle comedy based in Ireland, and "Castles Of Scotland."

All three titles are scheduled for release in North America in late 1998.

Rerouted from Carlton U.K.'s Central Television Enterprises, which was responsible for "Caiffe," Freman has had success with her own production company, Lucy Frean Ltd. "More people in the British video industry," says Acron Media Publishing president Peter Edwards, "Lesley was essential in securing all three of these titles, especially 'Coming Home,' which was in the later stages of post-production when we picked it up."

The deal, adds Edwards, brings more weight to Acron. "Obviously, we create efficiencies in doing deals and licensing, so we're able to put more on the table, not just because an additional territory is involved but also because our risk is cross-colateralized."

Freman believes the British public is now much more receptive to Acron's catalog, which is led by TV and special (Continued on page 85)

PICTURE THIS!

by Seth Goldstein



Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY RIAA.

TITLE, Artist, Distributing Label, Catalog Number

* * NO. 1 * *

THIS WEEK	LAST WEEK	WEEK ON CHART	TITLE	Artist	Distributing Label, Catalog Number	Performer	Label	Units	LIFETIME
1	3	1	GIRL POWER! LIVE IN ISRAEL	Various Artists	Spice Girls	MF	13,100		
1	2	11	TUSA, TOKIO AND THE MIDDLE OF NOWHERE	Hanson	MF	13,000			
1	NEW	1	AFTER DARK	Madonna	Type O Negative	MF	13,000		
1	11	1	GARTH LIVE FROM CENTRAL PARK	Garth Brooks	MF	13,000			
1	2	1	DEAD TO THE WORLD	Marilyn Manson	MF	14,000			
11	11	1	THE DANCE A	Whitney Houston	MF	13,000			
MF	2	1	MURKIN	Whitney Houston	MF	13,000			
MF	2	1	TRIBUTE A	Various	MF	14,000			
8	6	1	ONE HOUR OF GAIL POWER	Various Artists	MF	14,000			
MF	11	1	ROCK AGAINST THE MACHINE	Various Artists	MF	13,000			
10	11	1	ROMANIA IN CONCERT	Andrea Bocelli	MF	14,000			
11	10	1	CLOSURE	None	MF	14,000			
11	10	1	SUNGUN WITH TRI SAINTS	Tom & Gloria Gaither	MF	14,000			
20	10	12	SELENA REMEMBERED	Selena	MF	13,000			
17	16	1	LIVE IN HYDE PARK	Eric Clapton	MF	13,000			
28	15	1	LES MISERABLES: 10TH ANNIV. CONCERT	Various Artists	MF	24,000			
19	11	1	HISTORY ON FILM: VOLUME II	Michael Jackson	MF	13,000			
20	NEW	1	PLEASANT SHADE OF GREY/LIVE	Patricia Heaton	MF	13,000			
11	22	1	THE BEST OF THE DOORS	The Doobie Brothers	MF	14,000			
12	9	1	NUMBER ONE	Flintstones	MF	13,000			
28	21	1	WOW! 1995	Various Artists	MF	13,000			
28	13	1	I'M NOT IT A'	Master P	MF	13,000			
25	15	27	CURT MUSIC VIDEO	Mary-Kate & Ashley Olsen	MF	13,000			
11	17	1	WOW-GOOL 1	Various Artists	MF	13,000			
27	22	1	THE ABSOLUTE BEST: VIDEOS	Carman	MF	13,000			
28	20	1	LIVE FROM AUSTIN, TEXAS	Steve Ray Vaughan And Double Trouble	MF	13,000			
16	22	1	LOVING SHT. RING & PURSE A	Metatiles	MF	13,000			
30	NEW	1	COME TO VIDYO	Agnetha Faltskog	MF	13,000			
31	16	1	ULTRA 2	Pink Floyd	MF	26,200			
28	16	1	AT THE ACROPOlis 4	Yanni	MF	13,000			
39	29	16	THE COLOUR OF MY LOVE CONCERT	Eric Clapton	MF	13,000			
34	33	51	WHO THEN HOW?	Kore	MF	13,000			
35	33	17	THE BOB MARLEY STORY 4	Bob Marley And The Wailers	MF	13,000			
28	16	1	LIVING THE DREAM: LIVE IN WASHINGTON, D.C.	The Caribbean Spectacular	MF	13,000			
17	27	5	CLOSE TO YOU: REMEMBRING THE CARPENTERS	The Carpenters	MF	13,000			
32	32	1	SUICIDE	Sublime	MF	12,000			
39	18	11	THE COMPLETE WOMAN IN ME	Shania Twain	MF	13,000			
40	33	52	THE EVOLUTION TOUR: LIVE IN MIAMI	Gloria Estefan	MF	13,000			

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SHELF TALK

(Continued from preceding page)

Among the company's upcoming titles to date are catalog releases such as "Edward The King" and "Will Shakespeare," which stars Tim Curry. "It's specialized product," says Iverson, "but there's good demand based on the orders we're getting."

Other Bonneville executives include former Prism Entertainment sales executive Joe Petrone and former New Line Home Video marketing executive Louise Alaimo. The acquisition team includes director of new business development Lou Miles and Simone Woodell.

DVD INVESTMENT: Technicolor Inc. will invest \$1.8 million to add two DVD manufacturing lines to its Camarillo, Calif., plant this year.

The additional lines will increase annual output from 5 million to 15 million discs. One of the new lines will be capable of replicating dual-layer discs. The other may make CDs as well.

Since the introduction of DVD last year, Technicolor has manufactured 650,000 DVDs for its studio clients, including Disney, Warner, New Line, Republic Pictures, and DreamWorks.

Technicolor intends to install DVD capacity elsewhere in its plants in European locations at the end of the year. It has plants in Michigan, New York, Tennessee, and Ohio, as well as overseas in the U.K., Italy, the Netherlands, Denmark, and Spain.

"SOUTH PARK" VIDEO: The obnoxious third-graders from "South Park" swing into retail on May 5 from Warner Home Video.

Originating from an animated Christensen and created by Trey Parker and Matt Stone as a joke for their friends, the series has obtained cult-here status on cable's Comedy Central network. The first six half-hour episodes of the show will be released on three tapes priced at \$14.95 each.

Parker and Stone will introduce each episode. Samples of the Comedy Central program, "The Day Show" with Jay Leno, will also be included on each tape. A discount coupon for exclusive "South Park" merchandise will be packed inside each cassette. The titles will be part of Warner's big 75th anniversary promotion.

The videos, which aren't meant for kids, will carry a TV-MA (mature audience) warning sticker. Marketing is the responsibility of Rhyme Home Video, which licensed the series. Warner handles distribution duties.

ACORN MEDIA

(Continued from page #1)

interest programs.

"Retailers are now taking TV products," she says. "They see that their customers actually want it. And consumers themselves are more mature now. While they are happy to maintain the balance between [purchase] and rental, with TV product they just want to go buy it straight away."

Based in Buttersea, London, Acorn Media has a "six-figure" fund to commit to TV product, according to Iverson. At the script stage, Fremantle adds, "We want to be involved early on," she says. "We are prepared to wait. We don't want to buy product that will be ready tomorrow."

In 1998, the company is looking to release around 16 titles that will encompass 26 volumes. It also expects to develop an audiobook line.

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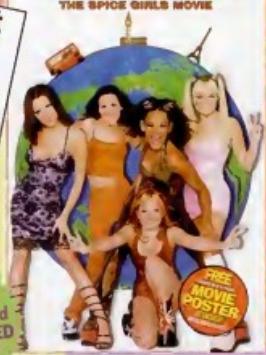
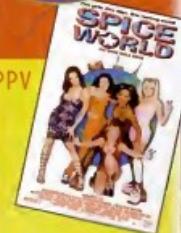


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FOX LORBER

IRMA

(Continued from page 73)

suites. Klingensmith discovered Maximus Video during a 1995 ITA conference. The concept—in-store duplication of videocassettes at 40 times normal speed—originated with inventors David and Richard Alles.

Blochbuster and IBM acquired the rights and established a joint venture called New Leaf Entertainment; New Leaf's charter was to commercialize parts of the system. The two partners allow to download information from a digital server and turn out a finished cassette on demand. The process was to begin with audio, which requires less data than moving pictures.

However, Blochbuster and IBM failed to secure copyright clearances from any record label, and New Leaf died before video dubbing was feasible. Klingensmith has raised and spent approximately \$10 million, most of it from his friends in the industry, to bring Maximus Video to market.

Now he wants to raise a like sum to take Maximus Video systems into several test markets, such as Fresno, Calif., and Boulder, Colo., later this year. Although it's never certain which houses Hollywood will back until the beta tests have been placed, during an ITMA service, Klingensmith and he had discussions of participation from several studios and key retailers, including Blockbuster and Movie Gallery.

His system would give stores the ability to make up as many copies of hit titles as customers request. Klingensmith estimates that 50-200 titles will be available from the server at any one time. Initially, the specially encrypted masters will be delivered on optical media, so that he can switch to optical discs. Klingensmith figures the price to lease the in-store equipment will be \$1,800-\$2,000 per month.

Maximus Video would appear to be competing against Rentrak, which has succeeded in convincing video stores that they should be leasing those cassettes at about \$8 a copy. Blockbuster recently agreed to terms, giving it the option to open a piece of the ITP's video system.

Nonetheless, because they're both in the business of expanding rental inventories, Rentrak chairman Brian Berger says the two can work together, according to Klingensmith, who says that Maximus Video could make use of ITP's sophisticated information-management systems. ITP was an on-center stage during many of the ITAs, and Klingensmith, who attended, feels that enabled another DVD or DVD-ROM would grow faster; the complexities of authoring titles; packaging options; and the impact of DivX.

Cambridge Associates' Kelly said that he thought ITP had gotten off to a respectable start—approximately 225,000 players have sold through—but he worries how long it will last. Klingensmith claims 13 million households alone of 14 million registered to DivX. Complicating the problem is DivX, due this year: "I think the major effect is going to be confusion."

Moreover, the benefits of improved technology may not be readily apparent. IBM's Bell commented, "There's nothing about DivX that prevents copying." In his view, copying is a natural form of high-definition television (HDTV), won't have any effect for years.

However, HDTV is coming, and consultant Mark Anagnos of Zentechologies in Ann Arbor, Mich., said his arrival bodes well for digital VHS recorders. Some machines are already on the market. The title of his talk spoke volumes about ITAs: jettisoned IT: "DV-VHS, Tape's Final Fling."

Reviews & Previews

SINGLES

EDITED BY LARRY FICK

P O P

► GLORIA ESTEFAN *What's It Like* (3:54)

PRODUCER Emilio Estefan Jr., Tony Mervin

WRITER/SINGER Foreign Impression, BMG

REVIEWED: Tore Moore, *Voice Criticizer*, *Live To Infamy*

Solo Subversive, Prince Quick Mix, *Issuer*

Entertainment Weekly

► 101058 (Int'l Sony) *Smoothie*

Estefan previews her forthcoming dance/

pop collection, "Gloria," with a deliciously sweet confection that takes the listener on a smooth ride. The song is built on perfectly sizzling strings and rumbling percussion.

La G is in exquisitely vocal here, hitting high note after note without ever getting hoarse or doing so with a deceptively strained effort.

The arrangement is top

drawn-out production. Maris and all

are on the track, starting with its muscular baseline and unabashed playful keyboards.

He is a perfect partner for Emilio Estefan's smooth, supple vocal.

On a sleek, smooth ride, it is like

radio will have a field day with this

one, giving its cut lyrics and instantly

sing-along chorus. An army of removers

has been enlisted to add club credibility

to the mix.

All the verve is mighty good.

Just pick your face

and have a festive T.W.F.

► SPICE GIRLS *Ring Ring* (3:54)

PRODUCER Atmosphere

WRITERS: Spice Girls, Wizkids

PRODUCERS: Full Sail/Billboard Songs, ASCAP; Windows

REVIEWED: David Weisz

Wiggle 10121 (Int'l Sony) *Imagine*

Still in the studio to spike up year '97?

Don't worry, you're fine with the green-

ing of new music.

The deal is still

on duty with this follow-up to the

mildly underappreciated ballad "Boo

Muth."

In its original form, "Shop" has a bouncy, Supremes-like retro feel.

The hook is from the band's

frontman David Morales, the song

becomes a vibrant, time-sensitive disco

ditty that will appeal to statheads

that aren't in the mood for a classic pop

journey. Based on your choice, all the verve

is there in this one.

► TORI AMOS *Spark* (4:03)

PRODUCER Tori Amos

WRITER: Tori Amos

PRODUCERS: Sonny & Stone, ASCAP

REVIEWED: Michael Rosen

Anthem 10121 (Int'l Sony) *Smash*

For an Amos release has never been

better, as toy rock radio has apparently

caught up to the singer-songwriter's

quirky brand of pop music. She meets

grammatically with that first single

from the chart-topping new

album, "from the cherubist," by

infusing the song's complex, piano-driven

structure with a sticky chorus and ample

use of scratchy acoustic guitars.

Amidst the fun, she's got a few of her

vocal range, wiggling and raving at

the end.

However, she counters that with welcome

softener measures that serve the song well.

Add an off-kilter, tributary midtempo

and you have what could be a major

pop radio breakthrough for this eternal

critical darling.

► BLAIR *Never Fun, Go Mad* (3:38)

PRODUCER: Mark Magnus

WRITER: B. Magnus, T. Peter

PRODUCERS: B. Magnus

REVIEWED: Michael Rosen

With determination and hard work,

almost anything is possible. But it takes

teamwork for a dream to come true. Such

is the case with this. This talented

group of musicians has come up with

indeed original and witty. With an upbeat, snappy

tone similar to that of a Broadway show,

this act really succeeds in getting the lis-

tener's undivided attention.

Really, really funky,

and totally cool. Blair's lyrics

are sharp, and all fit

cool"—and that is where they are in

the group's make. Taken from the soundtrack

to the forthcoming *Grease* Followup film

"Sliding Doors."

R & B

► CHRISTIAN *I Want Get Next To You* (Coming in June)

PRODUCER: Dan Christian

PUBLISHER: Not listed

REVIEWED: Jeff Johnson

Billboard (Int'l Sony)

Christian returns to the soulful sounds

that are the hallmark of his first

single, "Fall Of Saviors," with a remake of

Royce's "I Wanna Get Next To You."

Though it doesn't quite measure up to the

Co. West's original, Christian adds

something to the song's

melodic richness.

Christian's "I Want Get

Next To You" is a

solid, if not stellar, addition to Christian's

catalogue.

► ERIN BAIA *Bad Apple* (True 4:23)

PRODUCER: Karen Muenster, Carolyn Radle

WRITERS: Lynden Radle, Robert "Free" Bradish

PRODUCERS: Karen Muenster, Carolyn Radle, ASCAP

REVIEWED: Michael Rosen

Karen Muenster 10121 (Int'l Sony)

Contemporary soul's spiritual manna

offers a few words of wisdom in "Apple."

It's a simple, yet effective song.

After partying,

"Bad Apple" explains Badly's life

philosophy—"I pick my friends like I

pick my fruits" and "I work at pleasing me

because I can't please myself"—just to set

the record straight.

But don't try to convert—the words just

stick.

Erin's plucky little instrumental

that accompanies her nuggets of

insight is far from intrusive and somehow

helps her message come off, painless, and head-noddingly agreeable.

► JUANITA DIAZ *Love Hurts* (5:05)

PRODUCER: Juanita Diaz

WRITERS: J. Diaz, V. Diaz

PRODUCERS: Juanita Diaz, ASCAP

REVIEWED: Michael Rosen

Wise 10121 (Int'l Sony)

First album, "Free"

comes a rhythmic big-lip single.

Diaz has a strikingly beautiful voice,

and her ability to succeed is formidable.

She has some high-profile friends here, includ-

ing her dad, David Morales.

With her talent, Diaz is bound to hit faces

even before she has the chance to blink twice.

Not to be missed.

COUNTRY

► TAMMY WYNETTE *Stand By Your Man* (3:42)

PRODUCER: Bill Sherrell

WRITERS: T. Wynette, L. Mynte

PRODUCERS: Bill Sherrell, ASCAP

REVIEWED: Michael Rosen

Apple 78777 (Int'l Sony)

Anybody who knows anything about country music will immediately recognize that there are two distinct styles of listeners.

Those that stand behind the "stand by your man" school (I first heard in October 1968). However, as a note accompanying the single reminds programmers, there are two other schools of listeners.

Those that stand behind the "stand by your wife" school.

(I first heard in

October 1968.)

Wyneet's decision to make a

new version of the classic

is a bold move.

Wyneet's "Stand By Your Man"

is a solid, if not stellar, addition to

Wyneet's catalog.

Wyneet's "Stand By Your

Man" is a solid, if not stellar, addition to

Wyneet's catalog.

► CLINT BLACK *The Sheen You're Wearing* (3:04)

PRODUCER: Clint Black, Home Studio

WRITERS: C. Black, H. Smith

PRODUCERS: Clint Black, ASCAP

REVIEWED: Michael Rosen

Int'l Sony 10121 (Int'l Sony)

Black and longtime songwriting partner

Hayden Nicholas have crafted a romp

that's an easy go.

The song's

lyrics are

straightforward, the music is

catchy, and the production is

solid.

Black's

sheen

you're wearing

is a solid, if not stellar, addition to

Clint Black's catalog.

► FROZEN *Froze* (Coming in June)

PRODUCER: Carl Cox, Paul Van Dyk

PUBLISHER: Not listed

REVIEWED: Carl Cox, Paul Van Dyk, Open Audit

4:00 PM 10121 (Int'l Sony)

Fans of veterans

Carl Cox and

Paul Van Dyk will find this kinetic

collaboration an essential addition to their

collection.

Both Cox and

Dyke have a

solid reputation for creating

memorable tracks.

Carl Cox's

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is a solid, if not stellar, addition to the

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Update

MediaOne



Music instruction. LaFace artist Tony Rich participated in a recent VH1 Save the Music event recently at the Ridgeview Middle School in Atlanta with the school's honors orchestra. Rich, center, is pictured with some of the middle school's students.

NMF To Honor Educators

Awards To Recognize Music Teachers

NEW YORK—The National Music Foundation, a nonprofit educational group that also seeks to provide for the retirement of professionals from the fields of music, radio, and recording, has undertaken the American Music Education Initiative.

In its directive, the Lenoir, Mississippi, organization says the program is designed to "identify, recognize, and support the creative educational endeavors of teachers who are naming American music in an educational context."

The initiative's goals are to increase appreciation and enjoyment of American music and its importance in the U.S., and also to encourage the creation and collection of lessons and other resources about American music that teachers can borrow, modify, and

adapt for use in their own classrooms; and to recognize the accomplishments of teachers who have created outstanding lessons using American music.

Lesson plans are currently being solicited from teachers. Eligible teachers, not necessarily only those who teach music, and those teaching students in grades K-12, regardless of whether the teaching occurs in a formal school—public or private—or within any community educational setting, or those who teach and use American music in their classes or use American music in an interdisciplinary mode to enhance the study of other subjects.

Lesson plans will be evaluated by a panel of judges selected by the National Music Foundation.

Those designated as having presented a finalist lesson will receive a number of acknowledgments and awards, including an invitation to attend the annual awards ceremony, a grant of \$1,000 to use toward the purchase of materials, and a two-day professional development workshop offered by the foundation or one of its cooperating institutions. Awards also will be made for semi-finalists, and honorable mentions will be granted. Finalists will be announced by March 1999.

Submissions for 1999 must be received by Sept. 1. Forms may be obtained and lesson plans submitted by e-mail to the American Music Education Initiative, National Music Foundation, 70 Kembel St., Lenox, Mass. 01240. Lessons also may be submitted via E-mail to amei@nmc.org, and forms can be found online at www.nmc.org/amei/forms.

BY LICHETMAN

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90005.

APRIL

April 4: **El Nido Snowboarding And Music Festival**, Sugar Bowl ski resort, Norden, Calif. 800-225-BASS. www.elnidir.com

April 4: **Music Supervisors**, panel sponsored by the Assoc. of Independent Music Publishers, ASCAP Bldg., New York. 212-759-6157.

April 5-7: **Billboard Latin Music Conference**, Bayside Park Marriott, Miami. 321-536-5802.

April 5: **Kelsi Henley Benefit**, Broken Speck Singers' Cafe, Nashville. 615-331-9557.

April 6: **Celebrity Golf Tournament**, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6542.

April 9: **Rhythmically yours: Protecting Your Rights**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

April 9-12: **Montreal Urban Music Seminar**, Radisson Hotel Des Gouvreurs, Montreal, 514-483-7560.

April 14: **Fifth Annual VH1 Honors**, Beacon Theatre, New York. 212-258-1800.

April 15: **Entertainment Fellowship Dinner**, CBS Studio Center, Los Angeles. 818-962-7263.

April 16: **43rd Annual Gemini Awards**, sponsored by the Southern California chapter of American

Women in Radio and Television, Beverly Hilton Hotel, Beverly Hills, Calif. 213-964-2740.

April 16: **New Satellite Products: Distribution Channels For The Next Millennium**, Marriott Marquis, New York. 212-586-3000.

April 25: **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Services, Holiday Inn, Brookline, Mass. 617-639-1571.

April 26: **Record Convention**, Mac Balkone, New York. 718-515-3881.

April 27-29: **Louisiana Music News-Hotel Priarie Conference**, Pontchartrain Hotel, New Orleans. 504-822-5007, www.hotelpriarie.com.

April 28: **ASCAP New Music Show**, ASCAP Headquarters, New York. 914-354-4154.

April 29: **The Living Legends Foundation Sixth Annual Awards Dinner**, Hilton Hotel, Reno. 702-222-9400.

April 29-30: **Impact Super Summit Conference XIX**, Renaissance Hotel and Casino, Reno. 702-255-6001.

April 30: **Annual Bestell Gala For MusicCare And NMAS**, Manhattan Center, New York. 212-334-4455.

GOOD WORKS

HELPFUL HERB: The Herb Alpert Foundation, a division of the National Endowment for the Arts, announced the five recipients of its fourth annual CalArts/Alpert Awards in the arts. Jeanne C. Finley (film/video), Joanna Higdon (dance), Danny Hoch (theater), Roni Horn (visual arts), and Pamela Z (music) will each be honored May 16 with \$50,000 in grants and a CalArt teaching residency. Contact: Anita Bonelli at 818-367-5007 and Sascusa Freudenberg at 818-367-5010-6101.

MONEY TO MONEY: Oscar-winning director and "TV Nation" producer Michael Moore will hold a premiere for his new film, "The Big One," to benefit the Living Wage Coalition of the Chicago Coalition for the Homeless and the American Federation of Organized Labor. Now the screening will be held Tuesday (7) at the Music Box Theatre in Chicago. The film includes cameos from Cheap Trick's Rick Nielsen and "A Prairie Home Companion's" Garrison Keillor. Contact: Elynn Harris at 312-435-4548.

LOOK AT ME, I'M SANDRA: Comedian Sandra Bernhard took time from her current one-woman show, "I Still Have...," to make a trip to L.A. to lend her talents to three charities. On April 16 at Los Angeles'

Wiltern Theatre, Bernhard joins Pamela Cole, Sheryl Lee, Linda Mitchell, Shelly Long, Gwen Stefani, Trisha Yearwood, and the El Nido Orchestra for Stormy Weather '98 to benefit Don Henley's Walden Woods Project and the Thoreau Institute at Walden Pond. Then she hosts Broadway Bares VIII: Peep Show on May 10 at New York's Webster Hall. The event benefits Broadway Care/Equity Fights AIDS. Contact: Treva Redburn at 818-389-0460.

AJL ADDS TOOLS: Add Joy to

Learning, a nonprofit program in New York dedicated to teaching urban youth about the recording industry, is developing a World Wide Web site and a newsletter, according to director Audrey J. Levine. She says the tools that will help young people learn for students who are seeking high school and college credit, as well as speakers for its workshop series, "Career Opportunities In The Music Industry," held each Thursday afternoon at Manhattan Comprehensive Night & Day School. In addition, the program needs recording/studio equipment and a spotlight. Contact: Levine at 212-537-0510 or write to Add Joy to Learning, P.O. Box 1214, New York, N.Y. 10009.

CELEBRITY GOFT BOUNTY:

May 17: **World's Biggest Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-1818.

May 18: **Fourth Annual Hard Rock Cafe Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks. 805-380-0400.

May 19: **Art For Sale Auction**, sponsored by the Video Industry 40th Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 20: **Music City Marathon**, New York chapter of the National Organization of Recording Arts and Sciences, New York. 212-545-5440.

May 22-25: **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7322.

May 28-30: **Fourth Annual EXPO And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.expo.com.

May 28-31: **Free State Las Vegas Celebrity Classic Golf Tournament**, Station Mountain Country Club, Las Vegas. 310-360-6005.

LIFELINES

BIRTHS

Girl, Chie, to Gary and Carol Arnold, Feb. 4 in Emmaus, Pennsylvania. Father is VP of marketing at Best Buy.

Girl, Emma Justice, to Martina and John McBride, March 29 in Nashville. Mother is a RCA recording artist.

MARRIAGES

Mandy Gilman is Paul Clapham, Feb. 26 in New York. Bride is VP of creative services for Arista Records-Nashville.

DEATHS

Russell H. Kurth, 78, of leukemia, March 23 in Cincinnati. After serving as a major in the Army, he joined the music business as a retail salesman before landing a job selling instruments

for Lyon & Healy. In 1965, he joined grand-piano maker D.H. Baldwin & Co., where he rose to VP of marketing. He founded the Baldwin Piano School, a lab concept for teaching music, created the "Essential Piano Library" text, and worked with Liberace to promote the piano. Upon retiring from Baldwin in 1981, he moved to Estates Park, Colo., where he subsequently founded the Colorado Music Foundation. He is survived by his wife, Agatha; three daughters, Elizabeth Jo Kurth, Sandra Jane McClung, and Sarah Ann Kurth Shebley; three granddaughters; a great granddaughter; and a sister, Mildred K. Gross. In lieu of flowers, donations may be made to the Leukemia Society of America or the Oncology/Hematology Department of the University of Cincinnati Hospital.

JUNE

June 2: **ASCAP Singers' Workshop**, Fez, New York. 212-671-4485.

June 10-22: **Texas Stage Show**, Pioneer Amphitheatre, Paley Park, Carnegie Mellon, Texas. 800-655-2181.

June 12-14: **Reggae Riddim**, City Park's Marquee, New Orleans. 504-361-1311.

June 15-19: **South Beach Jazz Festival**, Texas Southern University and WileyHigh School, Houston. 713-227-4327.

June 17-21: **Recyclable Optical Media '98**, organized by Environmental Solutions Ltd., Berlin Yacht Hotel, Amsterdam. 44-0-1822-60744.

JULY

July 3: **Biz Tech '98**, sponsored by the Society of Professional Audio Recording Engineers, the Society's Harbinger Hotel, Nashville. 601-771-7127.

HIGHER GROUND

(continued from page 62)

then run for several weeks in the fall. This year, the show will take place the first Sunday of the month through November (with the exception of the September show, which will be taped Sept. 13). Among the artists confirmed for this year's shows are Smalltown Poets (May 3); Michael W. Smith, Randy Stonehill, and the Martins (June 7); Alan Jackson, Reba McEntire, and the Dixie Chicks (June 13); Ricky Skaggs and Alison Krauss & Union Station (Nov. 1).

BREAKING NEWS: Whitney Houston is going to appear on the Gospel Music Award's Dove Awards on April 23. She will perform the Dottie Rambo song "I Will Go To The Rock."

Programming

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Four For 20. Matchbox 20's recent New York show was broadcast live on MTV's "Live At The 10 Spot." Shown hanging out backstage at the event, from left, are Atlantic Records' Rob Rosen, WOKK (K-Rock) New York music director Mike Peer, matchbox 20 lead singer Rob Thomas, and Atlantic's Kim Stephens.

Stern To Debut Another Saturday-Night Program

■ BY JIM BESSMAN

NEW YORK—Ending months of rumors, syndicated radio personality Howard Stern announced April 1 that he will indeed take on "Saturday Night Live" with an hourlong TV show scheduled to debut in August.

The new show, to run in Saturday late-night slots, will air five weeks of original taping "companion pieces" preceding upon the radio programming, including animation.

The radio show, to run in Saturday late-night slots, will air five weeks of original taping "companion pieces" preceding upon the radio programming, including animation.

The program is a joint production of the Howard Stern Production Co. and CBS Television Stations Group and will be offered first to CBS-owned stations and syndicated stations. Cities served include Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Detroit, Minneapolis, Miami, Denver, Pittsburgh, and Baltimore. The launch covers 30% of the coun-

try, a total said by CBS to be considerable.

"This is 'train wreck television,'" said Stern in announcing the program, which he hopes stations will run at 11:30 p.m., directly opposite "Saturday Night Live." Predicting that it will take five months to "infiltrate" the market, Stern said he has promised to take the "weirdest stuff" from his radio shows, including his famed segments on naked women, lesbians, and sexuality.

"There will be no change in content," he added, noting that broadcast standards for that time period are looser than those he has continually violated during his morning radio show. "The nature of the matter is, standards are at an all-time low—and I respect it!"

Stern said that he "gave no assurances" to CBS in terms of controversial content. "I've always said that the radio is a good TV show," he said. "I do what I think is funny—and I deliver." He noted that he "had to give up" his now-legendarily "Howard Stern" Saturday-night syndicated TV program, which hosted "Saturday Night Live" and other rivals during a two-year run in the early '90s.

Philly: The Home Of Brotherly Radio? Battle Between R&B Stations Gets Hostile

This story was prepared by Jeannie Conaway, managing editor of R&B Airplay Monitor, and Dana Hall, Monitor reporter.

In recent months, a battle for mainstream R&B supremacy in Philadelphia has spawned fierce on-air and off-air battles, confrontations between Radio One-owned newcomer WPFI (Philadelphia 103.9) and heritage outlet WUSL (Power 99).

By the time the fall Arbitrums came back and one station tried to defend the war-on-air, the level of hostilities between the two stations had, once again, caused many format observers to wonder whether "radio war" was really worth it.

Sources from both sides of the skirmish say that these actions are merely self-defense. Here's a shortlist of the blows, based on both sides' claims and counterclaims, as well as those of a market observer: a WPFI song parody that refers to urinating on WUSL's jocks; WUSL jocks referring to their rivals as "eoking bds" and crackheads; and WUSL shouting on-air about a post-promotion WPFI concert that suffered a poor turnout.

KEEP IT NEUTRAL

Off-air, the radio war included claims that WPFI violated a concert promoter's and a label's requests to keep an event neutral by taking over the date of a recent, hip-hop concert, as well as a recent, rap concert. Power 99 broadcast live from a moving van in WPFI's parking lot, claiming that it was going to move its rival out of town. In the most alarming incident, one announcer allegedly physically attacked the son of one of the competing station's managers.

"I was really surprised at the tactics I've been hearing on-air in Philly, basically because it is bad radio," says one market observer. "I compare it to a McDonald's commercial I saw recently on TV. The whole commercial talked about the Burger King Whopper. I didn't realize there was a Whopper until by that time I just wanted to taste a Whopper. All they are doing is bringing attention to the competition."

"If you're good, you don't need to

demos. And while such battles are hardly unheard of, many industry observers are surprised that the battle for Philadelphia has reached such proportions. Is it ever beneficial to have to fight in front of the management team?

"I was really surprised at the tactics I've been hearing on-air in Philly, basically because it is bad radio," says one market observer. "I compare it to a McDonald's commercial I saw recently on TV. The whole commercial talked about the Burger King Whopper. I didn't realize there was a Whopper until by that time I just wanted to taste a Whopper. All they are doing is bringing attention to the competition."

"If you're good, you don't need to

take it to the air," says one industry who asked not to be named. "People don't like to see black people fight. It's like black-on-black crime."

Consultant Tony Gray, who doesn't work with either station, has witnessed many market battles and says they do more to demoralize stations than help them succeed.

"Based on my experience through perceptual research and the call-out in markets so large as New York, the average African-American consumer has little to no regard for on-air attacks of a competitor," he says. "Most African-American consumers find these kind of adolescent nonproductive and having minimal influence in terms of the consumer's choice of a favorite radio station."

WUSL operations manager Helen Little maintains that her station only responded to attacks initiated by WPFI and that the recent ratings speak for themselves. "When we came, we came hard. And we did it just past something out there to prove that we were better. And what we sat on the air was always based on fact," she says. "The audience supported Power 99 because we have been here forever, and they are happy to see us do well, not so much because they didn't like [the other station], but more so because we continue to give listeners what they want."

A COMPETITIVE INDUSTRY

Little calls the alleged truce a play for sympathy by her station. "Radio is a competitive industry, much like the soft-drink industry or fast food, but you don't hear Avis or Alamo saying to Heris, 'Hey, can you eat some slack?'"

Mike Peer, PD/music director of WPFI, claims his station, too, was merely responding to attacks by Power 99. He also says the new positioner is not a call for a truce. *(Continued on next page)*

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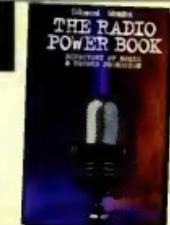
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Adult Contemporary

CD	LP	12"	8"	TITLE	ARTIST
<small>MARVEL & MAYER/PROMOTIONAL LISTS</small>					
(1)	2	2	13	TRUELY MADLY DEEPLY	SAVAGE GARDEN
2	1	18		MY HEART WILL GO ON	CÉLINE DION
(3)	3	7		MY FATHER'S EYES	ERIC CLAPTON
(4)	4	12		AS LONG AS YOU LOVE ME	BACKSTREET BOYS
3	9	28		I DON'T WANT TO WAIT	PAULA ALEXANDRA
(7)	7	11		GIVE ME FOREVER (4 DOO)	JOHN TESH FEAT. JAMES INGRAM
(7)	9	11		YOU'LL STILL BE THE ONE	SHANNA TWAIN
8	6	32		NOTHING BUT LOVE	ELTON JOHN
(8)	11	17		RECOVER YOUR SOUL	ELTON JOHN
10	8	39		HOW DO I LIVE	LEANN RIMES
(11)	12	32	9	LANDSLIDE	FLEETWOOD MAC
12	10	25		AT THE BEGINNING	RICHARD MARX & DONNA LEWIS
13	14	26		THE GROWL	JIM BRECKMAN FEAT. COLIN RATE & SUSAN AUGHTON
14	13	9	16	OH HOW THE YEARS GO BY	VANESSA WELCH
(15)	16	10	7	A PROMISE I MAKE	GRANADA MEDON
18	15	37		QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
*** AIRPOWER ***					
(11)	21	5		FROZEN	MADONNA
(16)	21	23	4	LINE I LOVE YOU	AMY GRANT
19	29	19		LOVING YOU	KENNETH G
20	27	26		MY HEART WILL GO ON	KENNETH G
21	18	17	18	LIGHT IN YOUR EYES	BLESSED UNION OF SOULS
(22)	23	27	4	SOUTHAMPTON	JAMES HORNER
(23)	24	25	6	TOD MUCH	SPICE GIRLS
24	22	28	24	THE BEST OF LOVE	MICHAEL BOLTON
25	26	24	7	THE MUNSTERS' DANCE	LOREENNE MCKENNITT

Adult Top 40

CD	LP	12"	8"	TITLE	ARTIST
*** No. 1 ***					
1	1	1	29	3 AM	MATCHBOX 20
2	2	2	20	TRUELY MADLY DEEPLY	SAVAGE GARDEN
(3)	4	5	9	TORN	NATALIE IMBRUGLIA
4	3	17		THE MUMMERS' DANCE	LORENNA MCKENNITT
5	5	4	31	WALKIN' ON THE SUN	SMASH MOUTH
6	6	13		MY HEART WILL GO ON	CÉLINE DION
(7)	10	22		HOW'S IT GOING TO BE	THIRD EYE BLIND
(8)	9	16		BITTER SWEET SYMPHONY	THE VERVE
9	7	27		KISS THE RAIN	BILLIE WIYERS
10	9	38		I DON'T WANT TO WAIT	PAULA COLE
(11)	11	7		MY FATHER'S EYES	ERIC CLAPTON
(12)	13	18	5	SEX AND CANDY	MARCY PLAVGROUND
13	12	15		BRICK	BEEN FOLDS FIVE
(15)	19	6		FROZEN	MADONNA
15	14	30		ALL FOR YOU	SISTER HAZEL
16	16	14	41	IF YOU COULD ONLY SEE	TONIC
17	17	34		FLY	SUGAR RAY
18	19	26	31	FILL ME	EDWIN MCCANN
(19)	21	22	5	ME	PAULA COLE
20	15	16		TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
21	18	15	23	I DON'T	USA LOVER
(23)	24	12	18	AS LONG AS YOU LOVE ME	BACKSTREET BOYS
(23)	24	27	5	THE WAY	FASTBALL
(24)	26	13		ROCK	SARAH McLACHLAN
(25)	28	-	2	UNINVITED	ALANIS MORISSETTE

Formatting: *#1; **#2; ***#3. CD: Compact Disc; LP: Long Playing; 12": 12-inch vinyl; 8": 8-inch vinyl. All sales are in thousands. *#1: #1 week. Single charted by Nielsen SoundScan. **#2: Charted as a single or as part of an album. ***#3: Charted as a single or as part of an album. © 1996 Billboard Publications Inc. All rights reserved.

PHILLY: THE HOME OF BROTHERLY RADIO?

(Continued from preceding page)

WUSL notes that a Jan. 23 Philadelphia Tribune article about the skirmish is headlined "True Shot In Rivalry Between Radio Stations." What Fox does say is that WUSL "has given over 100 air attacks, personally attacking several members of our staff on-air." That's unprofessional. We don't want to play that game with them. For us, we want to concentrate on the community.

"Also, being an African-American station, owned by an African-American family, I just don't think it's right to use these tactics. Hip-hop radio has a bad reputation, but we're trying to show that the hip-hop world has more sense than that," Fox adds.

Though the number of on-air outlets in a market has increased, there are still markets like L.A., Detroit, Washington, D.C., and even Mobile, Ala., in which two mainstream outlets are squaring off. While most of those stations have seen their ratings flare up recently, the PDs there who regard on-air battles as unproductive, as opposed to the relatively unrepresentative tone of the Philly combatants.

NEW KID ON THE BLOCK

Steve Hegwood, VP of programming for WPFI owner Radio One, who also owns stations like WCKW, says, "I think our audience is very diversified, we are the new kid on the block trying to come into a market with a heritage station. Our game plan is to be a great alternative. Of course, our eventual goal is to become the market leader, but that takes time. Our strategy is to do what we do best, tell people to do what we do well, not what you don't do. Encourage your listeners to be positive and to support your station."

The battle between WKYS and crosstown WPIC, however, has included some street warfare, including vandalized banners, Hegwood admits. As for the Philadelphia war, he says, "Philly is really a unique market. It's the second time WUSL has been challenged by a new station coming into the market, and they are overreacting to it. Philco 103.9 is not going away."

In Detroit, longtime R&B mainstream outlet WJLB has been facing the challenge of newcomer WCHB for more than a year. Michael Saunders, PD of WJLB, says that there may be times when an attack is warranted. "If I'm Power 99 and WCHB is the new kid on the block, I would go over and be trying to play to my listeners; that would be in my stance," he says. "And if pleasing my listeners means I have to attack, then so be it—it's really about catering to the listeners."

James Alexander, PD of WCHB, programmed WJLB during that station's fierce early '90s rivalry with WDRC. One of WJLB's best-known promotions, the "tuner" campaign, coincided at least partially with the belief that listeners should "turn up" from WDRC at 93 FM to WJLB at 98 FM. But, Alexander says, "we don't address a competitor on the air in any situation I've been in. I've always taken the proactive stance and used my air time, which is extremely valuable, to promote myself and promote what I do."

In the beginning, the radio playlist of KWPR (Power 100) continues to pit the stations directly against crosstown

KKBT (the Beat) in a battle that has occasionally hit the airwaves. "We spend very little time thinking about the competition. We spend the most time looking in the mirror and focusing on what we're doing," says Power 106 PD Michael Morris. To Morris, it is a ratings war that goes beyond the strategic and spills onto the air in a tremendous waste of energy and time. There is so much to do, and our days are so busy. We can't spend that much time on it."

Marina Snider, assistant PD of KKBT, agrees. "In every major market, you have some form of competition. It's just that the competition is different. It may help you in being original, coming up with new ideas, and not trying to copy what the other stations is doing."

Observers in the L.A. market, however, have witnessed the tug of war for several years, including mid-'90s battles on the Beat declaring "no tecno," a reference to KPWU's playlist at the time. More recently, Power 106 jocks have been head-to-head with the Beat's "no coker" policies.

But the listeners form their own opinions of each station, says Snider, and can rarely be swayed by on-air bickering. "The listeners will tend to

stick with the original creators and not the perpetrators," she says.

In Mobile, WBLX PD Neely Davis says her station is running the promo "We've got the best station in town, she's the best station in town." But, she says, "that's about as rough as we go. I tell my jocks, 'Don't draw attention to the fact that there's another station in the market. Take care of your own house.' You don't hear Coke screaming, 'Don't drink Pepsi!' Coke pump up Coke."

Outlets caught in an adversarial position could do better to focus on their own station, consultant Gray adds. "In Philly, it's like, 'We're the best station in town, we're the best station in town.' I mean, I've never heard anyone say, 'I'm improving the product.' For example, I feel WUSL has an underperforming morning show. If I were working for that station, that would be my first recommendation."

Similarly, WCHB's Alexander says that since he came on board, he has made some adjustments to his on-air style by adding a "no-microphone" clause—if the broadcast director reserves a total of 15 radio stations in major and secondary markets.

Without the settlements, the Justice Department's antitrust division had said it would take the broadcasters to court for possible anti-competitive behavior.

The settlements will allow CBS to cover its \$1.1 billion deal in the American Radio Systems if it sells seven stations—four in Boston, two in St. Louis, and one in Baltimore. Justice also gave the green light to Capstar Broadcasting to complete its

\$2.1 billion acquisition of SFX Broadcasting if it divests 11 radio stations, four in Greenville, S.C., four in Long Island, N.Y., and one each in Pittsburgh, Houston, and Jackson, Miss.

In a related action, the department also agreed to drop its proposed settlement in which Charter Communications will agree to abandon its efforts to acquire SFX Broadcasting's Four Long Island radio stations.

A spokesman for the National Association of Broadcasters declined comment on the settlement announcement.

The Justice Department has now filed eight cases to restore radio stations to the market under the Telecommunications Act of 1996. Other deals have been abandoned or modified by their participants in the face of marketplace competition concerns by the federal government.



Cure For Blues. During a recent Los Angeles gig, the Cure stopped by the House of Blues on the Sunset Strip to do a RadioSafe and RedVideo interview for the House of Blues New Media's site, www.licet.com/cure.html. The interview was hosted by KHQO Los Angeles morning team Kevin and Breen. In the front row, from left, are House of Blues New Media's Ross McFarlane and the Cure's Robert Smith and Perry Bamonte. In the second row are New Media's Phil Fraccaro and the Cure's Jason Cooper, Roger O'Donnell, and Simon Gallup. The back row are Breen, Kevin, and New Media's Chip Shulman.

Norway's Tuesdays Prove Themselves As A Pop Band Quite Ready For Its Day

EIGHT DAYS A WEEK: The Tuesdays are fond of saying that their name is rooted in the notion that all five band members were born on a Tuesday.

When pushed on its validity, however, vocalist Laila Samuels and keyboardist Kristian Werner rave in with a ferocious giggle. "Well, we had to be called the Tuesdays," says Werner. "The Sundays and the Mondays were already taken."

The Norwegian-bred outfit is now touring the U.S. in a series of press-packed days ahead, coinciding with the promising reaction that U.S. video and radio programmers have shown to its debut single, "It's Up To You," a jangly, skippy Bangles-esque ode to optimism over an unfulfilled love affair, sporting the sunny chorus, "So if you ever change your mind/I'll be waiting first in line! You can never too much kiss me/mix it up to you."

While the Tuesdays co-wrote five of the 11 cuts on their self-titled album, released March 24 on Arista, the first single was handpicked from a stack of demos for its female point of view. "It was written by two guys, but that line 'You can hang your toothbrush next to mine' just melted our hearts," says Samuels. "A boy would normally say it that way, but for us, the minute you hang your toothbrush there, it becomes serious."

"It's also a happy song, even though the lyric itself is supposed to be sad, or at least brokenhearted," adds Werner. "It's very positive in a way."

Most of the material on the album is, in fact, melancholy, though Werner's sweet and innocent delivery coats it with an easy-to-swell sugary glaze, in the way that the Go-Go's sometimes hung heavy material on bouncy melodies. "Bad times are good times for writing songs," the lead singer acknowledges. "When you feel happy, you don't write songs. You have feelings, but when you are sad, it's easier to write. Everyone has been hurted, at least we have."

Werner and Samuels admit that they aren't out to change the world with their music; they're satisfied just creating catchy melodies that people enjoy hearing. "Our music is happy music," says Samuels. "We write about experiences that everyone can relate to," Samuels says. "We grew up in the time of the Beatles and Abba and all sorts of melodic pop bands. I feel like all of them have inspired me to write good melodies."

Much of the media has focused on the Tuesdays' smiley, perky attitude, with comparisons ranging from well, the Bangles and Go-Go's to—oh, spicier girls. Werner and Samuels take the "girl group" tag in stride, though they call attention to the fact that no one calls the band "the Bangles."

"I think people should listen to our music instead of thinking what we're in a boy band or a girl band," says Werner.

"I can see why people are comparing us to the Bangles, but why

anyone is comparing us to the Spice Girls, I don't know," adds Samuels. "The only thing we have in common is that we're girls doing music. It's been a bit of a stretch to compare us to the Spice Girls with 112. It just doesn't make sense, and it isn't fair to either us or them."

"It's important that people know the difference between a band and a group," Werner says.

The group members took their music seriously and purchased a van to take the act on the road, something that PolyGram Norway and others six or seven hours for a gig. A set would include original material and cover songs from the likes of Rod Stewart, Eurythmics, Bryan Adams, and Tina Turner.

With high school graduation in 1993, the Tuesdays ventured out for a year-long tour of their country, serving as their own road crew, driving around in a van. "It cost a lot from all of it," says Werner. "It definitely helped us define our sound. We tried out different things and continued becoming better and better musicians."

Around this time, No Limits decided to become the Tuesday Girls. "We wanted to change it to something with 'Girls' so we could get more gigs," says Werner with a slight laugh. They also returned to the youth center, which now had a recording studio in the basement, to record a demo of a new song, "When You Are A Tuesday Girl."

With luck and a twist of fate, the recording ended up in the hands of producer Ole Evenrudse, who produced the band's first two albums under the band's signed with PolyGram in Norway and the 1994 release of a first album, "When You're A Tuesday Girl." Sales figures are unavailable in Norway, though Nees says 16,000 units sold in Japan and 6,000 in Korea (where the band is signed to Mercury).

With two personnel changes—replacing original members with Gustafsson and Samuels by late 1995—the band again decided on a more succinct name, the Tuesdays, and set to work on this, their second project, also produced by Evenrudse.

Coming up, the act will concentrate on development in the U.S., touring off and on through the end of the year, with a planned upcoming promotional committee in Asia, Latin America, and Europe where "It's Up To You" will soon be released.

"We're really excited to be the second band out of Norway [with Aquas] to be successful in the U.S.," says Samuels. "It's getting us a lot of attention in Norway, because it is unusual to work."

"Now, all we're looking for is for people to recognize our special sound," adds Werner. "That way, when they hear our songs on the radio, they can immediately say it's the Tuesdays—and not the Spice Girls."

Assistance in preparing this story was provided by Kai R. Loftus in Oslo. E-mail Chuck Taylor at chaylor@billboard.com.

live, and that's where we feel we're the best."

The three earliest members of the band—Werner, Solli, and Hole—graduated from high school (they are all between 21 and 24 years old now). They first began playing together in 1988, when they started rehearsing at a town youth center on *No Limits*.

The group members took their music seriously and purchased a van to take the act on the road, something that PolyGram Norway and others six or seven hours for a gig. A set would include original material and cover songs from the likes of Rod Stewart, Eurythmics, Bryan Adams, and Tina Turner.

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Greg Cole Finally Makes PD Move, To Nashville

AFTER 12 YEARS at WPOC Baltimore, most recently as assistant PD/music director/p.m. driver, Greg Cole has decided to make the decision to leave for the PD job at WSM-FM Nashville. Particularly hard was giving notice to PD Scott Lindy and GM Jim Dolan and informing the rest of the staff.

"It hit me pretty hard, much harder than I thought it would," says Cole. "It was a real tugger." Cole, who has been through three GMs at WPOC, adds, "I had a lot of great stuff" during his tenure at WPOC, notes, "It's been a very good radio family here. The Nationwide Communications people who have owned us all these years were an extremely good radio company to work for. They were very responsive to human needs."

"This was one of the first situations where I've ever had to leave a radio station that I didn't want to leave," says Cole, adding that the "WBOP opportunity was just so golden" that he couldn't say no. "It was a great opportunity for me to get my programming stripes, and what a great scenario to have that first job be the greatest set of calls in country music and in the center of country music where I am surrounded by friends and business relationships." Cole starts at WSM-FM April 18.

Being happy at WPOC made him "pick and choose" the opportunities "to spread my programming wings and see if I had what it took," Cole says. WSM's history, coupled with "the vitality of the Nashville market and the potential for growth," made WSM seem like a good job fit.

He says he listened in to WSM on the recent Country Radio Seminar and was "very impressed with what I heard on the air. I liked the overall sound of the station and the potential of the radio station. That was one of the enticements as I heard it."

Those fit he has, "to plan for any challenges that come up," he says. "At this point in time, I'm not part of the team," he says. "I have to tweak and nudge where it needs to be tweaked and nudged and keep my hands off where it needs no tinkering."

A Washington, D.C., native and member of the Washington Disc Jockey Hall of Fame, Cole has spent his entire career in the radio business in the same region. He landed his first radio job at suburban country outlet WIOQ in 1971 and since then has worked in a variety of stations and formats: AC outlet WASH; country WMZQ; top 40 WRXQ, WAVA, WYRE, and WPGC; and country combo WPXK/WVKX, where he was music director/promotion job in the mid-'80s. "I started in a small market and stayed my whole life in a major market—I've been truly blessed,"

Cole says. During his tenure at WPOC, Cole was nominated eight times for music director of the year and won the 1995 Broadcast Radio Awards and won in 1995.

Last November, Cole moved from middays to afternoons at WPOC, a daypart he calls his "natural air shift." Cole says his move to afternoons "reawakened some dormant skill of execution and entertainment in me that hadn't been required when I was on middays."

When Cole arrived from many years being a "chameleone" as a swing-jock is, the "dayparts are different and the needs of the listeners are different, so the person that you are in middays is not the person made for an afternoon daypart. Afternoons was where he felt "most comfortable and where the dynamics of the shift work with your best on-air being or character."

Still, Cole says, he's always enjoyed what's unique and what's unique on his air—whether it was an inspiration for them to get into radio. "I always thought I was an OK jock and do a pretty good job here and there, but I always looked up to other jocks when I was a baby DJ," he says.

One area in which Cole is more confident of his ability is in his role as director of his job, and one reason, he says, is his music background. Having studied and played trumpet and guitar, he says, gives him a respect for "the musicianship of the people whose songs you're reviewing" and "more respect for the process" of creating music.

Cole says his philosophy about his work is that it's changed and improved "being as honest and forthright as possible and still having a love for the business and an intensity for the business at close to the same level [as I had when I came into it]. That means 'living, eating, breathing radio,' still keeping that passion and intensity for what you think is right and what is interesting and fun and great radio, and never seeing for less from yourself than the best you can give."

Holding steady at 6.4 12-plus in the last three Arbitron books, WPOC is currently No. 4 in the market. WSM-FM, which has been on a 6.1-7.8 ratings rebound during the last two books, is currently No. 12.

During Cole's tenure at WPOC, the station twice won the Country Music Assoc. Award for station of the year, and it has been a consistent nominee. Cole is proud of that achievement, as well as the No. 1 Arbitron survey books the station has had over the years and "the great relationship this station has with the community." For the future, Cole says, "For WPOC, I wish them nothing but No. 1."

PHYLLIS STAN



by Chuck Taylor



THE TUESDAYS



GREG COLE
Program Director
WSM-FM Nashville

Wanted: Would-Be MTV VJs To Become Viewers' Choice

MTV VJ SEARCH: So you wanna be an MTV VJ? For the first time, not only will MTV be holding open auditions but it will also let viewers pitch their VJ idea.

Here's how it will work: On April 13-14, prospective VJs can apply in person at MTV's headquarters at 1515 Broadway in New York. To qualify, you must be a U.S. citizen between the ages of 18 and 28 and have the identification to prove it. (Cast you say Paul Shaffer?) Let's hope that the viewers who write in will be able to judge who's the sexiest and pick someone who's truly passionate about music and who has intelligence and a "real" personality.

And some advice to whoever gets picked: Have a backup day job waiting for you when your VJ gig comes to an end. For every Daisy Fuentes, who parlayed her MTV VJ gig into multiple career opportunities, there are several former MTV VJs in the "where are they now" file: Kevin Seal, Idalis, Steve Isaac, Simon Rex, Jon Sieno, not to mention all those former VJs who ended up in hellish careers.

MTV will also accept applications by mail, and the same rules apply for age and citizenship. Applicants must send a postcard (with name, age, address, and phone number) along with a photo to:



by Carla
Hay

Ian Simon, Simon Rex, Jon Sieno, not to mention all those former VJs who ended up in hellish careers.

NEW MTV SHOWS: Speaking of former MTV VJs, the network will be airing a new "Ultra Sound" episode April 19 called "I Was A MTV VJ," featuring update on the original five VJs: Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson, and Marla Quinn.

The network is also starting to pick up some of the music-oriented pilots it has been considering (the Eye, Billboard, Feb. 28). A sneak preview of "Artist Cut" debuts Sunday (5), while "Say What?" (Recklessness Re-Mix) and "Top Ten Video Requests" are set to premiere Monday (6) as part of MTV's new weekly prime-time lineup. The shows feature mix of music videos and series such as "Bears & Butt" head" reruns and the animation series "Daria."

And after nearly a four-month hiatus, MTV's "Live From The Top Spot" concert series returns with matchbox 20 Friday (10) in New York; Green Day April 17 in San Francisco; the Dave Matthews Band April 24 in Atlanta; Van Halen May 1 in Sydney, and Hanson May 8 in New York.

PRODUCTION NOTES

LOS ANGELES
Leann Krawitz shot "If You Can't Say No" with director Mark Ramrakhan.

NASHVILLE
Alabama's "She's Got That Look In Her Eyes" was directed by Tom Bevins.

NEW YORK
Ron Hightower directed Gang Starr's "Royally" video.

OTHER CITIES
Adore Doring directed Savage Garden's "Break Me, Shake Me" in Sydney.

FOR WEEK ENDING MARCH 25, 1996

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONES" ARE REPORTED BY THE NETWORKS (NOT BY SDS) FOR THE WEEK AHEAD



14th week daily
1499 7th Street NW,
Washington, DC 20004

- 1. Seal, "Get Down On It"
- 2. TLC, "Waterfalls"
- 3. MC Hammer, "U Can't Touch This"
- 4. TLC, "All My Life"
- 5. Michael Jackson, "Smile"
- 6. TLC, "No Scrubs"
- 7. TLC, "Love Me Now"
- 8. TLC, "Extra Extra"
- 9. Michael Jackson, "Black Or White"
- 10. TLC, "Waterfalls"
- 11. TLC, "Smile"
- 12. TLC, "No Scrubs"
- 13. TLC, "Smile"
- 14. TLC, "Waterfalls"
- 15. TLC, "Smile"
- 16. TLC, "No Scrubs"
- 17. TLC, "Smile"
- 18. TLC, "Waterfalls"
- 19. TLC, "Smile"
- 20. TLC, "No Scrubs"
- 21. TLC, "Smile"
- 22. TLC, "Waterfalls"
- 23. TLC, "Smile"
- 24. TLC, "No Scrubs"
- 25. TLC, "Smile"
- 26. TLC, "Waterfalls"
- 27. TLC, "Smile"
- 28. TLC, "No Scrubs"
- 29. TLC, "Smile"
- 30. TLC, "Waterfalls"
- 31. TLC, "Smile"
- 32. TLC, "No Scrubs"
- 33. TLC, "Smile"
- 34. TLC, "Waterfalls"
- 35. TLC, "Smile"
- 36. TLC, "No Scrubs"
- 37. TLC, "Smile"
- 38. TLC, "Waterfalls"
- 39. TLC, "Smile"
- 40. TLC, "No Scrubs"
- 41. TLC, "Smile"
- 42. TLC, "Waterfalls"
- 43. TLC, "Smile"
- 44. TLC, "No Scrubs"
- 45. TLC, "Smile"
- 46. TLC, "Waterfalls"
- 47. TLC, "Smile"
- 48. TLC, "No Scrubs"
- 49. TLC, "Smile"
- 50. TLC, "Waterfalls"

* * * NEW ONES * *

Puff Daddy, Victoria
"I'm Gonna Make You An
Angel" (R&B)

Backstreet Boys, "I Want You Back" (Pop/R&B/Acoustic)

Madonna, "Material Girl" (Pop)

MC Hammer, "U Can't Touch This" (Hip-Hop)

Shaggy, "It's Like That" (Reggae)

Shaggy, "Hollin' Up" (Reggae)

Shaggy, "I'm Gonna Make You Love Me" (Reggae)

COUNTRY GOLD LIVES ON THE AIR

(Continued from page 1)

"I listen to it every morning and every day during work," says How. "It's the music I was raised on, the good 'ol' boys which is very different from what I listen to now."

While the radio format may not be recognized as having the impact of its contemporary country sister, it is heard on more than 300 outlets nationwide by a loyal and appreciative audience. Many programming the formats say it's making money, while retailers on both a local and national basis say that airplay of the classics does indeed move product. "It's been surprising that Howe, for one, can attest to."

"I'd heard some old Johnny Cash singing the 'Folsom Prison Blues' the other day and went to the record store to look for it," he says. "At the same time, I picked up Sammy Kershaw, who sounds like the old guys. I also got Garth Brooks; some of his songs are pretty fair."

The reason that listeners place less emphasis on narrowly formatted playlists than the radio industry does has led to a number of takeoffs on country oldies, from these stations that concentrate on heritage country from the '50s and '60s to those that mix in current product with their core of '70s and '80s artists.

Says radio consultant Bob Moody of McWay Communications: "There are a couple different versions out there, one more '70s- and '80s-based gold, which is what you find on most FM stations targeted more toward the mainstream, then the very traditional gold stations, which tend to be more often found on the AM band, targeting the 45-plus audience. A driving line might be whether they play Johnny Cash or not."

ROOTS OF COUNTRY IN WSM-AM
The best-known gold outlet in the nation, WSM-AM Nashville, has remained true to its roots as broadcaster of the Grand Ole Opry since it went on the air in 1925. WSM now plays songs from the '50s through the late '80s, with cities on either side thrown in for spice. That includes early hits from today's contemporary country stars like Brooks, Clint Black, Reba McEntire, Reba McEntire, and Merle Haggard.

"WSM is where the country industry began at radio," says PD Kyle Cantrell. "I'm very passionate that we should be the leaders and try to assume that role as much as we can to let people know that the music does have a history and heritage beyond what happened last week."

Country at WSM define the ded-

ees, from Jim Reeves, Eddie Arnold,

and Patsy Cline to Charlie Rich, Hag-

garden, Waylon Jennings, Dolly Parton,

Charley Pride, the Statler Brothers,

and Conway Twitty.

The station, not surprisingly, targets a 35-plus core, leaning slightly more male than female.

In the fall 1997 Arbitron, WSM ranked No. 10 in the market with listeners 12-plus, with a

flourishing 4 share.

KRAK Sacramento centers on the

more mainstream version of country oldies, aiming for a median of 35 years old, evenly split between the sexes. The 1-Year-old AM station, which has a con-

temporary country sister on FM, KRAK, peaked at No. 1 in the fall of 1997.

For 1998, though, it reaches as

far back as 1950 and so current as 1993.

Core artists, according to PD Jan Jeffers,

are Willie Nelson, George Jones,

Kenny Rogers, Barbara Mandrell,

Randy Travis, early Brooks, Cline, and Jennings.

The station is also a business suc-

cess, scoring a 3.1 rating in the latest

Arbitron book, ranking it at No. 12 in sales in the market.

In Nashville and Sacramento, and on a national level, retailers say their customers are still buying vinyl records, particularly when a local radio outlet supports them.

The 51-year-old Ernest Tubb Record Shop, whose six stores in Nashville; Fort Worth, Texas; Brandon, Mo.; and Pigeon Forge, Tenn., are known for their country catalog depth, rang up \$4 million in sales last year, 30% of it mail order. "We're always hearing from people who say their [country oldies] stations are great to us," says owner David McCormick.

Bridgette Howe, manager of Dimples Records (and daughter of oldies fad Virgil Howe) in Sacramento, adds: "These gold stations have a lot of influence for us. A lot of radio listeners call us and ask about stuff they're hearing on [KRAK]."

Nathaniel John Atakle, a buyer with New York-based Music Choice, sees that older artists can get an extra spike when labels figure out how to market them. "Artists like Johnny Cash or Patsy Cline sell fairly well because they have a hip factor. If a label is good at getting the word out where their artist has history and they offer a decent interest,"

Dave Weigert, VP of sales and marketing for the chain, adds that there are plenty of effective marketing venues—with or without radio—for heritage artists such as the late Joe's Jones, whose "I Don't Get Any Better Than This" is due this month.

"There are quite a few ways you can go at it," he says. "We look at his tour and try to market around that, plus he

has a four-week variety show coming up on TN1 that will provide a great opportunity. The key is to look for alternative ways to get the word out."

COUNTRY OLDIES VIA SATELLITE

While it's more difficult to measure the direct impact of satellite-provided country oldies, they undoubtedly have a dominant influence in making the format accessible to the masses. Jones Radio Network recently added to its bounty of country music programming the 24-hour satellite-delivered Classic Country format, which includes the '70s and '80s. Core artists include the most popular of their day: the Judas, Jones, Haggard, Pride, Parton, Twitty, Nelson, Jennings, Alabama, and George Strait.

"We saw it as a void," says Lou Jones, operations manager of Classic Hit Country. "Several years ago, mainstream country was fading, feeling that it would be known as 'the 70s' or 'Country' stations started moving away from these artists on the theory that they had to do without something to compete. The mainstream country listener was then left with nowhere to go."

Over the course of its first year, the network has signed 163 affiliates to the format, "which has been successful across the country," says Jones. Affiliates center in small markets, with a near 50/50 split between AMs and FMs. ABC Radio Networks' Real Country Network has signed 160 affiliates since its 1989 launch and now boasts a weekly cumulative audience of 1.5 million. Eighty percent of the format's outlets are in small markets, with an even split

between AM and FM, according to GM Dave Nicholas.

What makes Real Country Network unique is that it's the only one that offers a current or resurrected country format. "We're taking things that are compatible with the older things we play," Nicholas says, adding that he also considers new material from heritage artists, "but rule No. 1 is that it has to be good." Examples include recent works from Jones, Gene Watson, Ricky Van Shelton, and Tammy Wynette.

Nicholas doesn't believe without some current representation, country oldies is a hard format with which to ring the ratings bell. "When you look at the markets over the years that have tried to do all heritage oldies as a format, I can't think of any that have succeeded," he says. "People who like the old stuff still like Alan Jackson or George Strait."

Country oldies is also among the offerings on Music Choice, which offers 36 differently formatted channels with no commercials to 3.8 million subscribers of DirecTV and numerous cable-TV carriers. "When we upgraded in 1993, we found that this format was one of the most requested," says Jim Kreisler, executive of programming. "Today, it is one of the top five most-listened-to on the Opry."

For their part, contemporary country stations are cautious about adding too much gold to the mix and admit that the idea of playing country from as far back as the '70s would be a turn-off to listeners.

"Gold means early Reba, Alabama, and George Strait," says contemporary

country WMJC Long Island, N.Y., PD Jim Asker, who also plays some Rogers, Parton, and Nelson cuts "in rotation." He adds that the format does well, too, if listeners wanted us to play Johnny Cash or Ernest Tubb or Hank Snow, we would play it. [But] when you sit down with [them], you find Garth and Vince and Reba are what they want to hear more than an old barns Mandrell song."

It makes sense, considering that country oldies was established as a country music format without any country sisters. Many of the AM stations airing country oldies, in fact, are co-owned and sold alongside the strong arm of FM contemporary country stations, causing them to declare a profitable bottom line.

In the case of WSM-AM, commercial inventory has been sold as a package deal with WSM-FM for decades.

"WSM has always done very well, and I'm pleased to say that the tradition continues," says Cantrell. "I've worked here for 16 years, and it's always been this way." In this case, the AM's contributions to the bottom line are indisputable, since a significant part of the station's income comes from the Grand Ole Opry.

And KRAK "is doing fine," says Jeffers. "We know what we have to do and where we have to go to make this a successful radio station."

Acknowledgment in preparing this story was provided by Deborah Evans Price and Phyllis Stark, managing editor of *Country Airplay Monitor*, in Nashville.

CASH AD STIRS IT UP

(Continued from page 11)

of its core artists complain that they also belong beside Garth Brooks and Faith Hill on contemporary country stations.

The long-sizzling issue came to a crescendo several weeks ago, after the "I'm Still Here" video for "Unchained," which is a cash-in for contemporary country stations, played an ad in the March 14, 1998, issue of Billboard picturing the artist in a T-pose gripping the finger. With a sarcastic punch, the ad copy read, "American Recordings and Johnny Cash would like to acknowledge the Nashville music establishment and country radio for your support."

It also programmed on both the contemporary country and oldies sides say they sympathize with the artist but are quick to add that it's time to get over it and move on.

An industrywide letter from country artist Hank Thompson, who charted on Billboard's country singles chart 79 times from 1948 to 1983, represented the majority of the letter writers, the artist saying that country music is the only forum where "a performer is excluded because of his age and longevity."

He adds, "Today's restricted format is a blatant disregard for the fans' choices and tastes. It is an embarrassing abdication to those of us who long ago helped to spawn the very lucrative industry that they are now eying."

Thompson did acknowledge that TV, AM radio, and many venues do offer "respectable recognition to our genre, as we still have avenues to present our music to the public."

Country gold WSM-AM Nashville, in fact, offered Cash use of the Ryman

Auditorium (which the station co-owns) for a concert. Cash declined, saying he will not be working this year, apparently because of his recent diagnosis with Shy-Drager syndrome. During an on-air interview with WSM's Cash, WSM-AM's Mark McEwen, Cash's attorney, had to Cash on behalf of his station, parent company Gaylord Entertainment, and the music industry for the singer's bruised feelings.

In the interview, Cash went on to say that he didn't want the Billboard to itself, it does express sentiments that are perceived critically as some of the best records of his career, you'll think they would at least be looked at by the community," he said.

A number of country music heritage artists have rallied around the Cash ad, saying that mature artists aren't being given a chance at radio.

"I think [Cash] probably did what 90% of the people in Nashville would like to do," says Charlie Daniels. "He probably had enough guts to articulate what he felt. I think he's a nice person who won't play him on the air when the wind and the rain has washed the last vestiges of their names off their tombstones—somebody, somewhere, will still be listening to Johnny Cash."

For radio to snub him, George Jones, and Merle Haggard is a travesty," he says. "They ought to stick a wet squirrel in their mouth is what they ought to do," he says. "Who are they to say what we should do? Country music is our life. We've lived quite a lot in country music. We're proud of what we've done and proud of what we're doing right now."

Rich Rubin, president of American Recordings and producer of "Unchained," adds that the furor stirred by

the ad has perhaps given all heritage artists a platform to demand airplay—whether they deserve it or not. "It's not a blanket statement," he says. "A lot of artists are really behind Johnny, but I don't know that they would be on board with this. Cash is a country radio wants to play the best of what we have today. If grown-up artists are making significant country recordings, they should be taken seriously."

Rubin adds, "If Johnny Cash has historically been a mainstay of the country world, and if he's making what are perceived critically as some of the best records of his career, you'll think they would at least be looked at by the community," he said.

A number of country music heritage artists have rallied around the Cash ad, saying that mature artists aren't being given a chance at radio.

"I think [Cash] probably did what 90% of the people in Nashville would like to do," says Charlie Daniels. "He probably had enough guts to articulate what he felt. I think he's a nice person who won't play him on the air when the wind and the rain has washed the last vestiges of their names off their tombstones—somebody, somewhere, will still be listening to Johnny Cash."

For Jones, he has a clearly worded response: "I think it's a travesty and his peers have had their day in the sun. They ought to stick a wet squirrel in their mouth is what they ought to do," he says. "Who are they to say what we should do? Country music is our life. We've lived quite a lot in country music. We're proud of what we've done and proud of what we're doing right now."

As to his theory on why radio no longer plays heritage artists, Jones suggests that today's country radio is filled with pop music, while "what we're doing is staying traditional. That's where the problem lies. They're calling it country when it's not country, and we're sticking to our roots."

Reaction to the outcry has been fervent, even outside of the industry, generating interest from the national consumer press and plenty more locally in Nashville, where one TV station ran a story that showed the ad with Cash's obscene gesture blurred for sensitive viewers. Meanwhile, he and his wife, June, are in the studio in Miami, R&B.

But last week one other station has come out against Cash's ad. Leroy Van Dyke circulated an open letter to the industry, calling Cash's ad "unseemly" and "a gross breach of etiquette." Van Dyke says older artists "need to be grateful" rather than "indictive" to the radio industry that helped launch their careers. Van Dyke, whose 1961 hit "I'm Gonna Be (I'm Gonna) Love You" points out that when artists of his generation began getting airplay, it was the included Roy Acuff, Bill Monroe, Ernest Tubb, Hank Snow, Bob Wills, and Roy Rogers, among others.

"We must accept the fact that we each have our run, then move back for the next person," he says.

Bob Moody, a consultant with McWay Media in Nashville, says the ad was hypocritical. "Johnny Cash can stand there and flip the bird to country radio all he wants, but the albums wasn't even serviced to country radio, and there was certainly never a single worked to country radio," he says. "To criticize [Continued on page 11]

U.K.'S WARNER, SONY TO FORM JOINT DISTRIBUTION COMPANY

(Continued from page 1)

more than \$1.5 million in annual distribution costs.

The Entertainment Network, to be equally owned by Sony and Warner and jointly operated beginning in spring 1999 (Billboard, April 1), mirrors a precedent previously set in Australia and Japan. Comparable, but more modest, arrangements exist in other countries.

Based on Chart Information Network figures for 1997, the new venture will have approximately 23% (albums) and 9% (singles) of the total U.K. music business by distribution. Both record

companies lost distribution share last year: Sony to 11.4% (albums) and 7.9% (singles); Warner to 9.2% (albums) and 10.8% (singles).

Neither Sony Music chairman/CEO Paul Baxier nor Warner Music chairman Rob Dickins was available for comment. Both are expected to sit on the board of the Entertainment Network.

John Pearce has been appointed managing director of the new venture, and Jim Gach, VP of operations at Sony Music, will be deputy managing director.

A number of leading merchants had

not been directly informed of the initiative when contacted by Billboard. HMV Europe managing director Brian McLaughlin says that the retailer "will be looking at the fine detail of this move to see how it impacts on HMV."

The combined operation will serve about 4,000 accounts in music, video, and other software lines, with at least a third of its catalog due to be produced as part of the joint venture. Sony's existing 250,000-square-foot premises in Aylesbury, England, which currently hold some 10,000 audio, video, and software titles, Warner's

depot in Alperton, in west London, deals with about 4,000 units. The Aylesbury site has had excess capacity since Sony shut down its video manufacturing operation there in 1996.

Both companies stress that they will continue to compete in all other fields, and they downplay suggestions that the new alliance could be extended elsewhere in Europe, where single-national logistics and carrying charges plagues the sector's non-consolidation.

"This is strictly a U.K. initiative, and there is no discussion of anything wider," says a Warner Music International spokesman. However, other sources say Sony is aggressively examining further efficiency operations in the region.

The bulk of the two firms' manufacturing base is down the English continent. The issues that led to the formation of the Entertainment Network have been under discussion for the past 18 months, sources say.

Both the Sony (Aylesbury) and Warner (Alperton) distribution sites have been functioning for more than 10 years, whereas EMI and PolyGram have moved to new facilities more recently. EMI is currently putting its U.K. distribution under one roof, from several facilities; this will be completed during May.

One senior distribution executive who competes with Warner and Sony says the move makes perfect economic sense, given the relative age of the companies' existing locations. "Everyone has to [reduce] costs," he adds, estimating that the two labels will be able to make savings of up to 30% in some

aspects of their distribution business. The executive's guess of combined annual efficiency savings is \$1.5 million.

In Australia, Sony, EMI, and Warner share a distribution operation called the Entertainment Distribution Cos., which was set up by Sony and EMI in 1984, with Warner coming on board in 1986. And in Japan, there are two major consolidations that will bring the ranks of most of the industry. Japan Distribution System is equally owned by eight labels: Sony, Toshiba-EMI, Warner, Pioneer LDC, Pony Canyon, Tokuma Japan Communications, Nippon Columbia, and Avex D.D. Nihon Record Center is owned by Victor Co. of Japan, Victor Entertainment, Teichiku Records, King Records, Bandai Entertainment, and Tora Viva.

In addition, the largest independent label holds shares in Japan Record Sales Network, one of the territory's major wholesalers, responsible for physical delivery of product to shops.

Warner U.K. will "eventually" close its site at Alperton in west London as a result of the move. A spokesman tells Billboard that the 130 distribution staff will be transferred to Aylesbury, offered the chance to sign on as "Aylesbury" but adds that "they're reviewing all their systems, so the same job may not exist in the future." A further 90 finance and sales employees at Alperton are likely to be relocated to a nearby location yet to be decided.

Assistance in preparing this story was provided by Nira Weyman in Beijing.

PIRACY WAR SHIFTS IN SOUTHEAST ASIA

(Continued from page 6)

Globo, "was that Hong Kong was rapidly developing into a transhipment area for pirate CDs produced in Hong Kong, Taiwan, and Macau." Now that Hong Kong legislation is in the works, lobbying efforts have shifted to a wider region.

IFIPI estimates that pirate goods' market share in Southeast Asian countries is growing, leading to fears that manufacturers will be overwhelmed. While the focus in Hong Kong is now thought to be approximately 25%, as much as 55% of Thailand's music market is considered to be pirate, up from an estimated 20% in 1994. And the organization reckons that pirates account for some 30% of sales in Singapore and Malaysia (both were thought to be at around 5% two years ago).

In Indonesia, where the major international record companies have their regional headquarters, IFIPI reports a rise from an estimated five CD production lines in 1996 to an estimated 55 currently, giving the territory an annual CD production capacity of anywhere up to and above 400 million units, according to Gloue, six times the capacity in late 1996. Meanwhile, Taiwan has closed 100 illegal CD plants.

The Chinese have made significant progress in stopping unauthorized production of optical media in China," the diplomat says. "Apart from the confiscation of pirate CDs, there have been educational efforts, such as campaigns on TV and radio concerning the importance of protecting intellectual media."

Steps taken include stiff fines and, in recent years, lengthier jail terms for manufacturers. Equipment manufacturers are complicit, and observers say there is generally a rise in awareness of the problem and the will to combat it on all fronts. A Western diplomat based in Beijing says that since the signing of implementation procedures of the bilateral trade agreement with the U.S. in June 1996, Chinese manufacturers have closed 32 illegal CD plants.

The Chinese have made significant

progress in stopping unauthorized production of optical media in China," the diplomat says. "Apart from the confiscation of pirate CDs, there have been educational efforts, such as campaigns on TV and radio concerning the importance of protecting intellectual media."

Yet there are fears that this has been replaced rather than eliminated—the problem is just being transferred. The regional music crisis has led to a spate of cheap, pirated CDs, often sold via unconventional retail—bars and night markets—everywhere. More daunting still is the prospect of sleeker product, manufactured by cassette and CD factories that fall back on pirate manufacturing during hard times.

Assistance in preparing this story was provided by Nira Weyman in Beijing.

CAPITOL NASHVILLE PAYING RADIO

(Continued from page 1)

Quigley says he is also in discussions with other radio groups about similar campaigns to specifically identify artists whose music is being pirated.

"Focus groups have told us that people over the age of 25 have a hard time in music retail stores because they can't find what they're looking for," Quigley says. "I went out and checked with people and found that's not the problem. The answer I got from people was this: 'I don't know what I'm looking for.' That's the problem. Radio does not have that."

"If they do lack announcement," Quigley continues, "they tell the artist but not the song. How would [listeners] even know what album it's on?"

That, he says, prompted him to contact CBS. Emphasizing that it is not pay-for-play, Quigley says, "They decide whether or not to play the record, and if they do, they'll let you know. I'll pay them to look announcements." CBS' focus on when they say it's not their responsibility to break an artist, it's my responsibility. It's going to cost a lot of money because you can't do anything cheap. In my conversations with the different radio groups, they say, 'If you want to put the money up, we'll become your marketing partner.'

"For us, it's for art's sake we want to put on there. It's not pay-for-announcement. This is in no way in the pay-for-play arena."

So-called "pay-for-play," which Quigley distances his deal from, recently made headlines when mainstream rock outlet KUTX Portland, Ore., was paid for 50 spins of a Limp Bizkit song by the group's frontman Fred Durst. (See "KUTX," March 26.) In late last year, CBS Radio initially floated the idea of offering "sponsored airplay," though it has since backed off that idea (Billboard, Dec. 27, 1997).

A spokesman for CBS Radio says it would be "inappropriate" to comment on a record company strategy.

Quigley says the deal with the Capital deal has been muted, especially since label heads were en route to a Country Music Assn. hoodoo meeting as the news broke. Reached in transit, Mercury Nashville president Luke Lewis told Billboard he is admittedly opposed to paying for such services. "It seems outrageous to me that we would feel compelled to pay radio to properly program our artists," he says. "Backtracking should be a given."

Insetions from country radio appear initially to be divided. KELZ Los Angeles PD John Sebastian—whose station already book announcements—agrees with Quigley, although he voices a concern: "I'm worried about the Pandora's box being opened a little bit," he says, "and then we'll have to pay and we'll go all the way to pay-for-play."

Ernest Janner, V.P./GM of Clear Channel Radio in New Orleans, whose stations receive seven stations, including WNOE New Orleans, shares that concern. "When a song becomes a hit, how do you determine how long you get paid? Do you stop playing the song after they stop playing it?"

Quigley says the first pay-for-play entity will be Steve Warren, whose single "Holes In The Floor Of Heaven" is No. 10 on Billboard's Hot Country Singles & Tracks chart. The second will be Saxy Boysz' "Somebody To Love," which debuts at No. 72 this issue.

Says Warner, "My gut feeling is to trust and go with whatever Pat Quigley says. He's just trying to figure out ways to get the music out to the public."

Assistance in preparing this story was provided by Deborah Evans Price.

LYRICS ARE FOCUS OF 'HAMMER' AUCTION

(Continued from page 6)

will be Ned Seiden's original lyrics to "Breaking Up Is Hard To Do," written by the late Don Black, and Don Black's lyrics for "Thunderstruck" and "Diamonds Are Forever." (For the latter, the producer of the James Bond movie series will go to the vaults for the exclusive notebook produced for each film so that Black can represent them as a collector's dream piece.)

The idea for "Hits Under The Hammer" came from Steven Howard, managing editor of *Zane Grey*, a pulp-fiction U.K. magazine. It's a charity book ride last year in the Middle East benefitted from Norway's Barewood. He discussed the scheme with fellow participants Roanie Harris, a senior partner at accounting firm Harris & Trotter; David Glick, a partner at solicitors Eustace; and Richard Rosenberg, a partner at accounting firm Sedley, Bland, London & Vinters. A project group was established by the four with Richard Shrimpton, chairman of the Nordoff-Robbins 90's committee.

The scheme has the support of the British government, and it was launched during this year's MIDEA by Secretary of State for Trade and Industry Michael Howard, S.A.C.P.A., B.M.I., the British Photographic Institute, the Performing Right Society, and the Mechanical Copyright Protection Society have signed their support, too.

"Hammer" project coordinator Harriet Goldsmith says that from the moment Mark Knopfler made the first donation—he originally wrote "Your Latest Trick" for Dire Straits' "Brothers In Arms" album—the response from within the industry has been overwhelming.

"The writers are absolutely behind it because nobody has ever gone to

them with anything like this before, and it's their words they want to be known for," she says.

Goldsmith is equally dedicated. When Wethers was in London in March to tape a TV show, she went to the taping at the BBC venue to butt-holloe the songwriter herself, having previously enlisted help from Web's manager, Robyn Seagal, and David Stark, editor of the U.K. publishing trade monthly *Songline*. International, another "Hammer" book, is also in the works.

Steve Howard has encountered a similar willingness to help from others. "Where we can get an original that's a piece of history, that's clearly what we perceive to be the main value. However, there's other pieces that if they're still written in the hand of a well-known person, they still have value. For example, the original lyrics to 'Eye Of The Tiger' by Survivor, which were originally recorded by Bee Gees, we've got the original, signed by the writers Terry British and Graham Lyle, with a line saying, 'This could be good for Tina.' We'll probably have Tina sign this."

"It might be a two-tiered auction because we have so many lots," Howard continues. "So we're talking to a couple of publications about doing a telephone auction, which I think is also interesting in a book that we're compiling, talking to the songwriters about the story behind their particular sheet."

The organizers plan to line the London session with the U.S., Japan, and Germany and say that the Hard Rock Cafe is also keen to get involved. Other artists whose lyrics will go under the hammer include Bruce Springsteen, Bob Dylan, The Rolling Stones (for "Angie Rock 'N' Go"), Pink Floyd ("Another Brick In The Wall"), and Spice Girls ("Wannabe").

LINK BETWEEN CHRISTIAN BOOKS, CDS GROWS CLOSER

(Continued from page 9)

the recording, and vice versa."

According to Hardie, the cross-promotional activities also extend to radio. "For example, if a book was recorded by Paris as short features for radio and are included on the first radio single, 'My Lips Will Praise You,' while Zondervan is featuring music from the recording on

Book Publisher Howard Bowing Two New Labels

■ BY DEBORAH EVANS PRICE

NASHVILLE—Howard Publishing, a West Monroe, La.-based company that has been publishing books by contemporary Christian artists (see story, page 9), is getting closer to the Christian music market by launching two new labels—Here to Him and Driven.

The labels will be distributed to the Christian market via Provident Music Distribution and to the general market through BMG. The label plans to officially debut with a product presentation during Gospel Music Week festivities, which will be held April 19-23 in Nashville.

Glen Wagner, of the Mobile, Alabama-based Glen Wagner Resource company, is managing the new venture. Formerly director of marketing at Integrity Music, Wagner has been working with Howard Publishing president John Howard since 1993. "John [Howard] has been instrumental in my growth as a producer for two decades," says Wagner.

"We'll be focusing on two areas," Wagner says. "Here to Him Music will focus on the renewal in praise and worship music, not coming from a charismatic bent but more from the mainline churches. The other label, Driven, will be a contemporary Christian label that will release alternative praise and worship music."

The first two albums on Here to Him street date June 30. Wagner describes "Artist A Cappella: Signature Songs" as an a cappella pop album featuring performances by Cindy Morgan, Ron Kenoly, Babie Mason, Bruce Carroll, Michael O'Brien, Mark Lowry, John Elefante, and the original members of First Call—Billie Jean King, Marty Martin, and Mark Tewksbury, among others. Also due June 30 is "Waking Windows," a spoken-word album featuring well-known author Max Lucado and accompanying music from his church. A second Lucado album, a Christmas project, will be released in the fall.

Wagner says the labels will announce additional signings in the coming months. The company is currently based in the West Monroe offices that house the company's book publishing division, with Wagner working out of his office in Mobile. However, Wagner says plans call for all the books to relocate and open an office in Nashville.

Wagner is optimistic about the new labels' future. "I've been in the industry 12 years and I can't say anything good about it," he says. "But we're working on this for the next few years. We wanted to have not only the right product to start a company but to be sure we had the right partners that were going to be supportive. We've got all of that with Provident, the relationship with Max and his church, and some other things coming up. Timing is everything, and I think God has put all the pieces together."

materials being sent to talk radio to promote the book. Additionally, all publicity materials, whether they are generated by Sparrow or Zondervan, mention both the recording and the book.

Similarly, Benson VP of marketing (U.S.) Dennis Disney says the label is working closely with Howard Publishing on the 4HIM projects.

"With Howard, it's a true partnership at the marketing level," he says. "They've been very thoughtful about getting print and radio. They've co-operated with us on some early pre-promotion activities. We created a giveaway CD single and sent it out to stores a quarter of a million that are being used strictly as a giveaway, a freebie that is racked at the counter. Anytime who fits the very broad profile of a 4HIM buyer is going to get one of these things. So that's a quarter of a million impressions."

The disc features two montages of songs from the album, the single "The Great Awakening," a promotional spot for the Americas Bible Society (a non-profit organization the group supports), and 4HIM's Maghee reading excerpt from the book.

"Then on top of that, on the inside cover of the book, there is a one-page discography, and conversely, in the album we have a coupon for the book," Disney says. "So it helps at the store level from the merchandising aspect of it."

One of the major components of the 4HIM marketing plan is a whirlwind promotional tour that will take the group to 23 cities in one week for performances. On the tour's opening (77) street date, the group will split up, with two members traveling to certain locations and the other two traveling to other outlets. At the final store, Saturday (11) in Orlando, Florida four members will meet up at Long's Christian Supply. Consumers will receive prizes at the in-stores along with an opportunity to visit with the artists. Benson has created bumper stickers, floor displays, and other point-of-purchase materials for use at retail.

Word has also been utilizing in-store visits and doing lots of cross-promoting with Howard Publishing in its push for retail.

Word artist Wayne Watson concur-
hires his book, "The Way Home," is also a devotional that utilizes lyrics from several of his songs. "It's very representative of her life," he says, and the title of the project was inspired by her recently developed passion for gardening.

"I was into this gardening thing, and it hit me that the hymns are the perennial music of the faith, and I thought about how God had used them specifically in my life," he says.

Through the project, he is focused on hymns and worship music. Gehr considers it a sequel to her Dove Award-winning 1991 album, "Sanctuary".

Books Contribute To Artist Development

NASHVILLE—Beyond the sales and marketing upside, dual music and book projects can help solidify an artist's image with consumers, label executives say.

"On the artist-development side of it, this is 4HIM's seventh record, and they had never done anything like it a book," says Benson VP of marketing (U.S.) Dennis Disney, who is working closely with Howard Publishing on the act's album and book projects. "So this rounds out their artist development. It really allows people to get inside the hearts and minds of 4HIM's individual members in a way that they probably never had. It's not an autobiography. It is a devotional book where each member of 4HIM writes an individual devotion themselves."

Word VP of marketing (U.S.) Linda Klosterman argues, further, that Christian artists make good authors.

"Unlike maybe other artists, so much of what our artists are about are not just words on a page, but it's a life's worth of experiences," she says.

"And so this is a great opportunity to be able to expand on the short four-line lyric that you hear in a song. It allows the artist to expand on that even further. The book is a natural way for that to happen."

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Watson's project.

Coupons are also a part of this campaign. "We are placing a coupon in our CD cases for \$10 off the book and also a \$20 coupon inside the book jacket to be used when purchasing the music," says Word VP of marketing (U.S.) Linda Klosterman.

According to Klosterman, the label also places a big radio and retail pro-

hy Watson, as well as a "Personal Reflections" section that urges readers to ask themselves questions that will bring these perspectives to what they're reading.

"The song format confines you to a few minutes," Watson says, "and you have to rhyme everything, and sometimes you just don't have time for it." So I wanted to find a good way to do the songs, and a devotional book takes it beyond the meaning of the song to a different application altogether."

The members of 4HIM add that the enlightenment extends even to other band members. "They wanted 30 chapters, and it took us out to about a week's worth of devotionals from each chapter," says Mary Maghee, who has had a long history with Howard Publishing. "So I went to work on the ideas for the songs, and a devotional book takes it beyond the meaning of the song to a different application altogether."

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the book offers a variety of things, from recipes to pertinence tips to spiritual meditations, some of which were co-written with her sister, Starla.

"At the time I was working on this album, Zondervan had approached me to write a devotional book, and it occurred to me that I have perennial themes in my life, and that we sit down, share, 'Things that God keeps emphasizing as we go along on our jour-

"The book is part of Howard Publishing's "The Artist Series," which was launched last year with Dennis Jernigan's book, "Mystery Of Majesty."

Gary Myers, executive VP of the West Coast, Los Angeles, says he has been trying to do a series of books written by singers/songwriters and that he is thrilled with the results thus far.

"I thought, 'What a powerful way to communicate for songwriters,'" Myers says. "If they could get rid of all the shackles of having to write within this structure, if they could just let the words and all that stuff, they could write what they really wanted to say."

According to Myers, Howard is planning to publish books by Word's Scott Krippayne to be titled "More Than A Story"); Star Song trio Phillips, Craig & Dean; and Word's female foremothers Point Of Grace.

"The goal of this series is to build authors," Myers says. "We didn't want to sign a million artists to do one book each, but to sign a few and develop authors."

DEBORAH EVANS PRICE

ROB ZOMBIE TAPS INTO SURF MUSIC WITH INDIE LABEL

(Continued from page 6)

says. "At first I'm not sure if they know where I was coming from, but it's all falling into place really well."

Genre/DGC is seemingly hip to Rob's Go-Go's trip. "Rob wants to put out records by bands that really enjoy playing and have fun making records," says Gerffert U.S. head of marketing.

That spirit, Smith adds, will carry through to the marketing of Zombi's Go-Go titles. "It's not going to be about setting up release dates at radio," he says. "We are going to sustain an overall marketing effort to keep a high profile for the label itself through fanatics with print advertising and unusual events," says Gerffert U.S. head of marketing.

Smith says that Gerffert/DGC may also issue Zombi/A Go-Go sampler, and the acts may make videos.

Zombie will run the day-to-day operation of the label in conjunction with his representatives at All Good Management, who are also acting as "unofficial managers" for the Ghastly Ones and the Bombers.

"Eight now it's a small-enough thing that I can plug right into everything else," Zombie says. "Especially, it will probably grow beyond that."

"We're trying to make it like a small, family-oriented label where everything works together," he adds. "The bands will tour together, know each other, and work together."

It's that philosophy that attracted the bands to Zombi/A Go-Go, says Ghastly Ones drummer Babu Shunny Shavers. "Knowing what Rob is all about and trusting his integrity made the decision [to sign with Zombi/A Go-Go] very simple... A lot of bands like us wouldn't... have the opportunity to release records through Rob, he's got a lot of bands he's signed."

Aside from the Zombi/A Go-Go tines, a track by the Ghastly Ones was featured on Gold Sand Records' "Surfin' Sandys" compilation, which benefited the Huntington Beach (Calif.) Surf Museum.

To sign with Zombie, A Go-Go, the Bombers released four albums on the L.A.-based Diamond Record label. At least one retailer believes that the

creation of Zombi/A Go-Go may help neo-surf music ride into the mainstream. "More people are going to have access to garage rock," says Jeremy Smider, a clerk at the Hollywood-based Aron's Records, "which could help make garage rock become the next big thing."

In addition to the Ghastly Ones and the Bombers, the Ghastly Ones' love of ghoulishness and West-coast garage music, musically the two acts are quite different from White Zombie.

"It's music that I love, but it is no longer from the world that my whole career has revolved in," he says. "People probably thought that I would start some sort of heavy metal/industrial label, but I like more than one type of music. I saw this first, and foremost as a fun thing to do."

While both bands are influenced by surf music, they are not more reverbists, Zombie adds. "They're not retro bands playing surf music. They're young and wild and do a new take on it."

Initially, Zombie/A Go-Go's plans will be modest. "I've got a couple of songs lined up for the debut stage," says Smith. "I don't want to jump on the pipeline with too many records."

The Bombers share the same love of ghoulishness and West-coast garage music, musically the two acts are quite different from White Zombie.

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KEN BERRY MERGES E-PROP, EMD; EYES CAROLINE

(Continued from page 1)

Properties (E-Prop) into EMI Music Distribution (EMD), which resulted in 20 staffers losing their jobs, including Bruce Kirkland, president of E-Prop (Billboard Bulletin, March 30). Now he appears to be turning his attention toward Caroline, the independent label and distribution company owned by Virgin Records.

According to sources, Caroline, which up until now has dissolved itself from its corporate parent in order to keep its "independent" status, will be brought firmly within the EMI family of labels; Keith Wood, Caroline's president, will once again take a senior position at Virgin Records' U.S. operation. (Four years ago, he started up the now-defunct Veron Yard, which was part of Virgin.)

As part of that move, the Astral Works label is expected to come under the EMI umbrella, and its catalog could have its distribution switched to EMD. Similarly, Caroline's distribution operations will have an affiliation with EMD and become a resource available to the entire EMI U.S. label family.

Also on March 29, the EMI Group announced that its U.S. subsidiary Capitol Records had acquired the remaining half of Priority Records, which it had sold to EMI in 1993. EMI's ownership interest in the label is November 1996 (Billboard Bulletin, March 30). According to an EMI Group statement, Los Angeles-based Priority, which will continue to operate as an independent label, will receive an initial cash payment of \$70 million minus the repayment of an earlier \$8 million loan. Annual cash payments will be made to Priority during the next five years, with a \$10 million advance against those payments having been made.

TRANSITION TEAM

Although E-Prop is being downsized and put under Rich Cottrell, president of EMD, the majority of its employees, nearly 90, will retain their jobs (Billboard Bulletin, March 30). Kirkland and an additional 14 members of a transition team will spend the next three months working five E-Prop projects, including Big Bad Voodoo Daddy, whose self-titled album is No. 97 on the Billboard 200.

"I have been given responsibility for North America, and I wanted the most efficient way possible to service the retail market," says Kirkland. "It's a transition and labels," Berry says. "So I have made some changes in the structure."

Berry says that having a focused catalog group and setting up E-Prop clearly made sense, but having it separated from distribution made it "a bit confusing" for the record account. By merging E-Prop under EMD, it "naturally" became part of EMI. "Now, the latter company can present a unified sales and marketing approach."

Cottrell says that another way the company presents a unified approach is that the move will allow the distribution company to oversee the marketing of the entire EMI catalog, an approach that was lacking previously, while E-Prop handled only part of the catalog and the remainder—that of active artists—being overseen by their respective EMI labels.

Over the last two years, catalog marketing has taken a strange journey through the EMI system. In April 1996, Charles Koppeleman, then president of EMI Music Group North America, took catalog marketing and EMI Music Marketing, which were two separate catalog marketing groups, under Eli Oakus, which reported

directly to Koppeleman.

A year later, in March, E-Prop was begun by Bruce Kirkland, with the blessing of EMI Music president/CEO Jim Fiffeld. The company was staffed with 125 employees and given the mandate to revitalize catalog marketing. At the time of its formation, E-Prop was a controversial topic within the EMI U.S. operations, as label presidents initially opposed its creation. Scott Ladd, EMI's president, "We feel that the division of catalog marketing responsibilities would send an unclear message to our artists, their managers, and our retailers." Another one adds,

"We built the assets, and by turning them over to E-Prop we lost the leverage of our past triumphs when dealing with our accounts."

In the case of Capitol, for instance, the Beatles and Pink Floyd's "Dark Side Of The Moon" are an integral part of the label's history and brand. Yet both were placed under E-Prop's auspices.

With Fiffeld failing to renew power within EMI and expected to leave the company before the end of his contract (Billboard, April 6), the fate of E-Prop, which will be championed, came under scrutiny by EMI senior management.

Cottrell says a key ingredient in the

change is that "the strength of what we are doing is, we are giving the labels back control of their repertoire."

EMI's major competitors privately criticized the company, mainly because of its high head count and because they believed catalog marketing should be closely tied to the distribution company, which is why the five other major labels have set up catalog marketing.

While E-Prop has its share of naysayers within EMI, many of them today acknowledge that E-Prop had its merits, including devising some creative marketing campaigns, and

cite the pending success of Big Bad Voodoo Daddy. Moreover, they all agree with the idea of having a separate staff completely devoted to catalog marketing.

In addition to handling Big Bad Voodoo Daddy, Kirkland's transition team will over the next three months oversee Ray Davies' "Storyteller" album and releases from Big Trout and Sir George Martin (see spotlight, page 31). According to Cottrell, Additional 31, according to Cottrell, Additional 31, will be the first EMI catalog to work its Frank Sinatra catalog as part of a joint effort with Reprise in a deal cut with the Sinatra family.

MCA, ARISTA JOIN FORCES AS MCENTIRE AND BROOKS & DUNN MAKE HISTORIC JOINT SINGLE

(Continued from page 8)

many unknowns in such a venture but nothing that was unsolvable. "Anytime you have two superstars who are very critical to their label's success, you have to be very careful with everything," he notes. "But we were able to make all the lineup work, timing-wise. There's also a great deal of trust and friendship between these two labels. I was telling Clive [Davis president of Arista] about this, and he was amazed. He said, 'Why can't we do this? It's just the Nashville way of doing things.'"

MCA Nashville chairman Bruce Hinton thinks the union of two labels was natural and doesn't rule out future projects. "There's an ongoing mutual respect between us for the two labels," he says. "We are friendly competitors. And we're even more friendly now."

After weeks of hash-hashing planning with all the players in this project, some elements were micro-managed. Others factors were determined by chance. "We tossed a coin on some things,"

says Bob Thilly, president of Titley/Tiley Spalding & Associates, which manages Brooks & Dunn.

McEntire's manager, Nancie Blackstock, agrees, noting that the genesis for the joint venture stems from the 1997 McEntire-Brooks & Dunn tour.

"In determining who would close the show on the tour's first night, we literally walked across the aisle of the stage, Terry McEntire [Dunn's] first name. He was like 'whoa, he's here,'" they laugh. "He was so much fun onstage together on that tour, especially in doing speaking and closing songs together, that we started looking for a song for them."

Originally, he says, the idea was to record two duets, one for each act's album. But after hearing "If You See Him" if You See Her" the first time, he will do the same song for both albums.

Mike Dunigan, senior VP/GM at Arista, says the project quickly grew on a life of its own after the decision was made to record the duet. "At one early meeting," he says, "some said, 'This is bigger than the song.' Things built from there."

Next, says Tiley, came the notion to name both albums based on the songs' titles. "It's a good idea to keep the labels and acts to ensure a mutual album-release date."

Physically, the single will be double-sided, with McEntire getting top billing on the MCA side and Brooks & Dunn receiving the same on the Arista side. The song's title will be color-coded to highlight "If You See Her" on R&B's side and "highlight If You See Him" on McEntire's side.

The project's logo turns the "E" in Brooks & Dunn into the "E" in McEntire, forming a cross.

McEntire's album will be titled "If You See Him," and B&D's will be "If You See Her." Both albums will be due

mid-March at retail.

MCA VP of sales and marketing Dave Weisgand says, "We'll roll out a retail campaign to create a major hit at store level. There will be an incentive offer for the consumer to buy both albums. Both will have the same positioning and endaps."

Weisgand adds that plans will soon be completed for a retail campaign in 2000. We'll be looking at the same kind of marketing that we saw this year will be a 'major event.'

Inevitably, one album will end up above the other at SoundScan. How will the two entities handle that? "This project will elevate both albums," replies Tiley. Notes Dunn, "One plus one equals five here."

Arista VP of promotion Bobby Kraig and his McEntire counterpart VP of promotion, Terry Clark, will be the single leading the project with a major radio event. "Everybody's calling about it from radio," Kraig says.

Haley says MCA will initially send the single to radio via its DGS music distribution system. "That's very effective," he says. "Then, to ship the actual disc, the single will at first be manufactured by Arista. We've also created a joint manufacturing plant."

"Both our staffs will be out in the field working together," says Kraig. "We won't take anything for granted."

Hinton emphasizes that the labels' cooperation will continue throughout the tour, to which Terry Clark and David Kersh have been added. "The message of this event, of this duet," he says, "is to tell you that there are new alliances in town. The tour will sound that message home."

Emphasizing the synergy of the project, Tiley/Spalding VP Clarence Spalding adds, "The single and albums are also great hooks to launch the tour."

VIRGIN'S LENNY KRAVITZ COLORS '95

(Continued from page 1)

You Can't Say No," a haunting rhythm track that makes a language of its own with its intricate guitar solos. The track ships to all radio formats in the U.S. and internationally April 15. The single is due in stores genetically April 27—except in the U.K., where the street date is May 4.

State-side interest in the single is considerable. "The timing for Lenny to come back is perfect," says Dave Hamilton, PD at KQBS Minneapolis. "He's a fan favorite, and I'm optimistic that this project will do well."

Brian Balz, PD at KSHS St. Louis, agrees, adding that the fact that Kravitz is a "true contemporary, vital artist."

The promotion of "If You Can't Say No" will be supported by remixes handled by Kravitz, as well as by U.K. team Zero-7 and Brian "B.T." Transcend. "It's the first time that Lenny has allowed anyone other than himself to touch his tracks," says Paul Gaskins, director of buyer for Connect One World, a music store chain based in South Plainfield, N.J. "Regardless, I think it's going to be a strong record for us. Its variety is going to be key in selling it to a wide audience. It offers a lot of things to a lot of people."

Kravitz views such positive feedback as a tangible benefit of making an album that "clarified the positive sort of my soul"—that is, a statement that comes after the dark romance of his acclaimed 1988 debut, "Let Love Rule," straight through 1991's soulfully moody "Mama Said" and 1995's aggressive, rock-edged "Are You Gonna Go My Way." After the critic tooted his own horn in 1995, he decided that it was time to "levitate a little light" into his world.

"After the last record, I re-evaluated everything in my life," he says, citing the death of his mother, actress Roxie Roker, as the catalyst. "During the last few years, it's been chic to be a complaining, miserable person with an attitude. Not me. I was tired of that part of myself."

To that end, Kravitz has opted to devote much of the next two months to traveling the globe in promotion of "No."

BERRY



BERRY

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Consumers who want to extend playing time beyond the 45 hours available to them before the disc is electronic-

ly disabled will pay another \$3-\$12.25. The studios haven't decided what happens will pay to purchase discs outright, says Bredine. "That's one of the many things we need to determine," he says. Player availability is another concern. Zenith, the largest manufacturer of portable audio devices, is the sole source for San Francisco and Richmond outlets. This is one reason why the introduction has been limited to two markets and has fallen a bit behind schedule. "We're a few weeks later than we wanted to be," Bredine acknowledges.

The arrival in quantity of Divx+ cameras is expected from Thomson Consumer Electronics. Thomson will be the first to roll out the format at the time of the national rollout. "We need high volume," he told a midsummer push, Bredine notes.

Assistance in preparing this story was provided by Paul Nefton in London.

MGM LICENSES TITLES FOR DIVX

(Continued from page 6)

Bredine's bigger concern may be to rein in disc duplication costs without stifling retail demand. "We have to strike a balance between too much and too little inventory," Bredine says. Divx Entertainment has divided responsibility among three manufacturers: Manufacturing and Panasonic Disc Services and will add a third supplier. About 1,000 copies should suffice for most titles, but Bredine plans to exceed 10,000 for "Tomorrow Never Dies," a box-office hit arriving the same day as the VHS version. The title's Divx discs are expected to sell for \$4 and the VHS for \$10, both from Divx Entertainment.

Consumers who want to extend playing time beyond the 45 hours available to them before the disc is electronic-

Billboard HOT 100 SINGLES

APRIL 11, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®



WEEK	ARTIST	TITLE	FORMAT/NUMBER OF STATIONS		LAST WEEK	NEXT
			2 PWS	FMS		
1	15	ALL MY LIFE	3	3	2 weeks at No. 1	★ ★ ★ No. 1 ★ ★ ★
2	7	LET'S RIDE	—	—	MONTELL JORDAN FEAT. MISTER P. & STELLA THE SHOCKER	★ ★ ★ C. C. COUGAR NO. 5000
3	9	FROZEN	—	—	T BISHOP & JORDAN MASTER & PULLA THE SHODDE	NO. 10000
4	10	TOO CLOSE	—	—	LEONARD COHEN	NEXT
5	8	MY HEART WILL GO ON	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	CELINE DION
6	7	TRULY MADLY DEEPLY	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	SAVAGE GARDEN
7	6	CHEERS & SLOW	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	JOHNSON & LEWIS
8	9	GONE TILL NOVEMBER	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	WEYLEN JEAN
9	15	RIMED AND JULET	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	SYLVIE FERGUSON
10	9	DEJA VU UPTOWN BABY!	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	LORD TANRO & PETER GUNZER
11	6	GETTIN' JIGGY WIT IT	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	WILL SMITH
12	5	HO HO HO	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	DESTINY'S CHILD
13	NEW	SEX AND CANARY	—	—	JOHNSON & LEWIS / ALEXANDRA / ROBINSON / SAWYER	MARCY PLAYGROUND
14	23	BODY BUMPIN' YIPPIE YI YI	—	—	JOHN LAGUARDIA	KO-101 (KODAK) 5000
15	16	YOU STILL THE ONE	—	—	J. T. LANDRY	PUBLIC ANNOUNCEMENT
16	14	WHAT YOU WANT	—	—	J. T. LANDRY	107.1 (JAZZ 107)
17	12	THE OTHER SIDE OF ME	—	—	J. T. LANDRY & DAVIS MANFIELD	SHANE MCANALLY
18	17	I WANT YOU BACK	—	—	J. T. LANDRY & DAVIS MANFIELD	MASE (FEATURING TOTAL)
19	29	TOGETHER AGAIN	—	—	J. T. LANDRY & DAVIS MANFIELD	THE VERVE
20	18	ARE YOU JIMMY RAY?	—	—	J. T. LANDRY & DAVIS MANFIELD	SYNCH
21	20	DO HOW I LIVE	—	—	J. T. LANDRY & DAVIS MANFIELD	JANNET
22	25	TAKE ME SAY UH HUH	—	—	J. T. LANDRY & DAVIS MANFIELD	JIMMY RAY
23	22	IT'S GOING TO BE	—	—	J. T. LANDRY & DAVIS MANFIELD	SYNTH
24	21	DO FOR LOVE	—	—	J. T. LANDRY & DAVIS MANFIELD	SYNTH
25	23	RAIN	—	—	J. T. LANDRY & DAVIS MANFIELD	SWV
26	28	I DON'T WANT TO WAIT	—	—	J. T. LANDRY & DAVIS MANFIELD	PAUL CULL
27	27	KISS THE RAIN	—	—	J. T. LANDRY & DAVIS MANFIELD	BILLY MYERS
28	23	SWING MY WAY	—	—	J. T. LANDRY & DAVIS MANFIELD	K. P. & ENNY
29	29	THE PART CONTINUES	—	—	J. T. LANDRY & DAVIS MANFIELD	JD FEATURING DA BRAT
30	25	THE MUMMERS DANCE	—	—	J. T. LANDRY & DAVIS MANFIELD	LOREENNA MCKENNTIE
31	32	A ROSE IS STILL A ROSE	—	—	J. T. LANDRY & DAVIS MANFIELD	ARETHA FRANKLIN
32	37	VICTORY	—	—	J. T. LANDRY & DAVIS MANFIELD	THE NOTORIOUS B.I.G. & ELLA PHYNX
33	31	YOU MAKE ME WANNA	—	—	J. T. LANDRY & DAVIS MANFIELD	USHER
34	30	I DON'T EVER WANT TO SEE YOU AGAIN	—	—	J. T. LANDRY & DAVIS MANFIELD	UNCLE SAM
35	NEW	SECOND ROUND K.O.	—	—	J. T. LANDRY & DAVIS MANFIELD	CANIRUS
36	41	★ ★ ★ GREATEST GAINER/POWER & RESPECT	—	—	THE LOX / FEATURING DMX & LIL' KIM	UNIVERSITY 104.7
37	43	★ ★ ★ GREATEST GAINER/SALERS ★ ★ ★	—	—	THE LOX / FEATURING DMX & LIL' KIM	UNIVERSITY 104.7
38	33	IT'S ALL ABOUT ME	—	—	THE LOX / FEATURING DMX & LIL' KIM	SPICE GIRLS
39	37	SO MUCH	—	—	THE LOX / FEATURING DMX & LIL' KIM	KO-101 (KODAK) 5000
40	39	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997	—	—	THE LOX / FEATURING DMX & LIL' KIM	JOHN LENNON
41	29	LOVE YOU DOWN	—	—	THE LOX / FEATURING DMX & LIL' KIM	JOHN LENNON

LAST NAME	FIRST NAME	ALBUM	SONG	ARTIST	RELEASE DATE	
LAST SONGS CONGRATULATED						
66	44	42	33	THURTHUNPING (THURSTHUNPING - ASKING)	CHUMBAWABA (CD) 1996 (RE: 1996)	
67	52	56	3	RAISE THE ROOF (RAISE THE ROOF - KARLIE & BRIAN'S SURF)	LUXE FEATURING NO GOOD BUT SO GOOD (CD) 1996 (RE: 1996)	
68	78	38	4	K-TRIN (K-TRIN ASSOCIATION - TELL THEM BOTH G'D BYE)	VERNO (CD) 1996 (RE: 1996)	
69	53	48	10	STRAWBERRIES (STRAWBERRIES - LITTLE GIRL OF FORTUNE)	SMOOTH (CD) 1996 (RE: 1996)	
70	54	56	9	THE JAZZ (THE JAZZ - JAZZ)	SALT + PEPA (CD) 1997 (RE: 1996)	
71	65	66	11	IT'S UP TO YOU (IT'S UP TO YOU - DUSTY SPRINGS & BIRMINGHAM)	THE TUESDAYS (CD) 1996 (RE: 1996)	
72	58	72	9	CHEEKS 2 U (CHEEKS 2 U - MARY TAYLOR)	PLAYA (CD) 1997 (RE: 1996)	
73	57	NEW	4	I GOT THE HOOK (I GOT THE HOOK - PETERSON SONGS OF FUN)	TAMIA (CD) 1996 (RE: 1996)	
74	58	42	11	IMAGINATION (IMAGINATION - DARRYL M. JONES, GENEVA STYLUS, PETE RICHARDSON)	ALL SAINTS (CD) 1996 (RE: 1996)	
75	58	45	11	I KNOW WHERE IT'S AT (I KNOW WHERE IT'S AT - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	RENEE MAINE (CD) 1996 (RE: 1996)	
76	79	76	10	WHO AM I (WHO AM I - HARRY)	2-HANDERS (CD) 1996 (RE: 1996)	
77	53	54	10	ALL MY LOVE (ALL MY LOVE - KAREN MINOTTA, VANGOGH)	QUEEN PEN FEATURING ERIC WILLIAMS (CD) 1996 (RE: 1996)	
78	73	81	5	MY HEART WILL GO ON (MY HEART WILL GO ON - ALI MARYSSA NOTCHES UNFORGIVEN)	GEJA VU (CD) 1996 (RE: 1996)	
79	53	58	11	THE CITY IS MINE (THE CITY IS MINE - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	JAY Z FEATURING BLACKSTREET (CD) 1996 (RE: 1996)	
80	74	76	4	THIS KISS (THIS KISS - JEFFREY DAVIS & RONNIE LEE BROWN IN JESTER'S PAPER)	FARTH HILL (CD) 1996 (RE: 1996)	
81	56	48	11	FATHER (FATHER - U2 SMITH, JAMES BARNES, MICHAEL STAPLES)	LL COOL J (CD) 1996 (RE: 1996)	
82	56	54	24	DANGEROUS (DANGEROUS - EDDIE STONE, STONEWALL, COLIN TOWNSHEND)	BUSTA RHYMES (CD) 1996 (RE: 1996)	
83	63	61	2	GIVEN TO FLY (GIVEN TO FLY - MICHAEL JACKSON)	DR. DRE (CD) 1996 (RE: 1996)	
84	56	56	9	LIGHT IN YOUR EYES (LIGHT IN YOUR EYES - 1 SPIN)	BLESSING UNION OF SOLAS (CD) 1996 (RE: 1996)	
85	62	56	4	BET IT OFF (BET IT OFF - F BURKE - WASHINGTON D.C., JERRING H. WASHINGTON, M. NELSON)	KEITH WASHINGTON (CD) 1996 (RE: 1996)	
86	70	64	45	BURN (BURN - DARRYL M. JONES)	MILITIA (CD) 1996 (RE: 1996)	
87	71	62	55	9	LOVE SURRENDER (LOVE SURRENDER - P. MARTIN)	SARAH McLACHLAN (CD) 1996 (RE: 1996)
88	72	57	66	4	ADT BE STRAIGHT WITH ME (ADT BE STRAIGHT WITH ME - THE PEOPLE'S MC, KILLAH FRESH, P. MARTIN)	SHAKIR (CD) 1996 (RE: 1996)
89	73	69	71	10	THEIRNAT? (THEIRNAT? - ADRIAN R. SHARPE, NEZEDEN)	CLAY MILHORN (CD) 1996 (RE: 1996)
90	74	77	4	A PROMISE I MAKE (A PROMISE I MAKE - JEFFREY DAVIS & RONNIE LEE BROWN IN JESTER'S PAPER)	DANDI MOON (CD) 1996 (RE: 1996)	
91	75	-	2	THE UNFORGIVEN II (THE UNFORGIVEN II - KENNY G, HETFIELD, BRUCE HAMMETT)	METALLICA (CD) 1996 (RE: 1996)	
92	76	61	51	6	ALL I DO (ALL I DO - THE PEOPLE'S MC, KILLAH FRESH, P. MARTIN)	SOMETHING FOR THE PEOPLE (CD) 1996 (RE: 1996)
93	77	68	6	OFF THE HOOK (OFF THE HOOK - M. PIZZETTA, H. HOLLOWAY, C. BROWN)	JODY WATLEY (CD) 1996 (RE: 1996)	
94	78	85	3	STILL PO' PIMPIN' (STILL PO' PIMPIN' - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	DO OR DIE FEATURING JOHNNY P & TWISTA (CD) 1996 (RE: 1996)	
95	79	74	9	LIFE IN MONO (LIFE IN MONO - M. WIGG, M. RICE, J. BROWN)	MONO (CD) 1996 (RE: 1996)	
96	80	68	47	WHAT WOULD HAPPEN (WHAT WOULD HAPPEN - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	METALLICA (CD) 1996 (RE: 1996)	
97	81	72	67	20	I'LL COME TO YOU • (I'LL COME TO YOU - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	HANGON (CD) 1996 (RE: 1996)
98	82	76	70	10	AM I DREAMING (AM I DREAMING - D. SKOOL)	WC FROM WESTSIDE CONNECTION (CD) 1996 (RE: 1996)
99	83	89	4	IT'S YOUR LOVE (IT'S YOUR LOVE - THE BRITNEY BROTHERS)	SH MOVE (CD) 1996 (RE: 1996)	
100	84	79	13	WE'RE NOT MAKING LOVE NO MORE • (WE'RE NOT MAKING LOVE NO MORE - D. SKOOL)	DJ DRILL (CD) 1996 (RE: 1996)	
101	85	82	84	5	IF I NEVER STOP LOVING YOU (IF I NEVER STOP LOVING YOU - ROMAN & GELSON)	DAVID KEIRIS (CD) 1996 (RE: 1996)
102	86	85	2	SAFETY (SAFETY - M. WIGG, M. RICE, J. BROWN IN JESTER'S PAPER)	VOCES OF THEORY (CD) 1996 (RE: 1996)	
103	87	82	75	5	REALITY (REALITY - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	ELUSION (CD) 1996 (RE: 1996)
104	88	71	63	10	YOU THINK I'M JIGGY (YOU THINK I'M JIGGY - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	THE LOKX (CD) 1996 (RE: 1996)
105	89	54	-	I FM FROM THE COUNTRY (I FM FROM THE COUNTRY - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	TRACEY BYRD (CD) 1996 (RE: 1996)	
106	90	84	29	SAY YOU'LL STAY (SAY YOU'LL STAY - T. BISHOP, J. BROWN)	IN A NIGHTMARE (CD) 1996 (RE: 1996)	
107	91	87	87	JUST CLOWNING (JUST CLOWNING - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	KAI (CD) 1996 (RE: 1996)	
108	92	67	62	10	IN A CREAM (IN A CREAM - A. THIRLWEE WEBER)	WC FROM WESTSIDE CONNECTION (CD) 1996 (RE: 1996)
109	93	86	95	92	32 FLAVORS (32 FLAVORS - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	ROCKIELL (CD) 1996 (RE: 1996)
110	94	90	91	3	GOTTA BE, Movin' On Up (GOTTA BE, Movin' On Up - F. JONES, J. BROWN, J. DAVIS, R. BROWN, J. DAVIS)	ALANA DAVIS (CD) 1996 (RE: 1996)
111	95	NEW	1	LET ME BOUNCE (LET ME BOUNCE - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	PRINCE BE FEATURING KY-MANI (CD) 1996 (RE: 1996)	
112	96	93	92	15	AIN'T THAT JUST THE WAY (AIN'T THAT JUST THE WAY - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	BRONX BOYZ (CD) 1996 (RE: 1996)
113	97	89	80	5	WHAT IF I SAID (WHAT IF I SAID - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	ULTRIC MCNEAL (CD) 1996 (RE: 1996)
114	98	88	10	GONE BACK TO CALI (GONE BACK TO CALI - JEFFREY DAVIS, RONNIE LEE BROWN IN JESTER'S PAPER)	THE NOTORIOUS B.I.G. (CD) 1996 (RE: 1996)	

Results with the greatest accuracy and the most precision were obtained for the Ca^{2+} concentration in the range of 0.001–0.01 M. The results of the experiments carried out at higher concentrations of calcium ions (0.01 – 0.05 M) are given in Table 1.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

LIMITED RELEASES: In the March 7 issue, Hot 100 Singles Spotlight told you that labels and distributors have been experimenting with dropping smaller numbers of copies of limited-edition releases. While the number of the last 100 singles are spreading atop the Hot 100, there have already been seven No. 1's this year, which are by this time last year. Only 660,000 units of K-Ci & JoJo's "All My Life" (MCA) were manufactured, 300,000 units of which have already been scanned. By next week, retail stock will have been nearly depleted, so the single could fall from the No. 1 position despite the song's 7.5 million audience impressions at radio.

Incidentally, only 175,000 units of the issue's Hot Shot Debut, Marcy Playground's "Set And Candy" (Capitol), were shipped to retail. The single scanned 37,000 units to beat at No. 23 on the Hot 100. Single Sales and at No. 13 on the Hot 100. In addition, K-Ci & JoJo's "All My Life" has 54 million audience impressions and was up 20% from its previous week. Of this year's 84 debuts so far on the Hot 100, this is the eighth rock single to chart. Last year, rock tracks represented 19% of all the debuts on the Hot 100.

I received a fax of an E-mail from Madonna fans wanting to know if she has a chance to top the Hot 100. Considering that only 500,000 units of "Frozen" (Maverick/Warner Bros.) were shipped to retail and nearly half of those units have already been scanned, it is unlikely that the single will have enough momentum to top the chart.

T HE HEART STILL GOES ON: It seems like nothing can satisfy the appetite for things "romantic." Now that the commercial single of Celine Dion's "My Heart Will Go On" has been cut out at retail and 850 Music doesn't plan on releasing the uptempo dance version, sales of Deja Vu's dance cover have rocketed 24% (Interbit/Priority). The single scanned more than 14,000 units to cruise 55-42 on Hot 100 Singles Sales and 73-62 on the Hot 100. In addition several weeks ago Arista serviced Kenny G's rendition of "My Heart Will Go On" to radio and as a value-added promotional CD packaged with the issue's epiphany album; however, due to the increasing demand for all things "Titanic," three more CDs have been added to the Kenny G collection. Since releasing the issue's new version, the single received 1,400 units. If the single were eligible to chart, it would have bowed at No. 96 on the Hot 100. Since Kenny G's single is promotional-only and Arista has issued cease-and-desist letters to the offending accounts, Billboard is not charting the single.

W HAT'S HAVING IT? Well before the first radio airplay started on WHTJ New York's mix show last October, Lord Tariq & Peter Gunn's "Deja Vu [Uptown Baby]" (Cedewe/Columbia) was getting played in New York-area clubs for nearly a year. A hip-hop anthem celebrating New York as the birthplace of rap music, Lord Tariq's Grindhouse imprint has sold more than 100,000 units since re-releasing the version that shut out New York hospitals with versions that are tailored to other cities and states across the country, including Los Angeles, Seattle, Boston, Phoenix, San Francisco, Michigan, Texas, Florida, and Providence. R.I. Because of this localized approach, "Deja Vu [Uptown Baby]" posts a 40% improvement in audience impressions, which now total 17 million listeners, and moves 56-45 on Hot 100 Airplay.

The Theda Sandiford-Waller can be reached via E-mail at thesd@billboard.com

BUBBLING UNDER HOT 100® SINGLES

WEEK	LAST WEEK	REASON	WEEKS ON	TITLE	ARTIST/PRODUCER/PROMOTION LABEL
1	6	SWEET MONSTER GOLDFINGER	34	1 I LOVE JESUS MARK MULLEN (HARVEST)	
2	4	SO IN LOVE WITH YOU LADY GAGA	35	2 YOU ONLY HAVE TO SAY LOVE ME MARK MULLEN (HARVEST)	
3	5	CAN'T KEEP MY HANDS OFF YOU FATI COLBURN	16	3 LONELY DON'T STOP MARK MULLEN (OPEN MICNEWS)	
4	7	G.I.J.M. (WE'RE ROLLIN') KID ROCK	37	4 LONELY WON'T LEAVE ME ALONE MARK MULLEN (OPEN MICNEWS)	
5	3	YOU'LL NEVER KNOW MINDY MCRAE/STRAWBERRY	22	5 I FEEL THAT MARK MULLEN (OPEN MICNEWS)	
6	7	THAT'S WHAT I'M HERE FOR LADY GAGA	20	6 ALIVE MARK MULLEN (OPEN MICNEWS)	
7	—	COME OVER AND GET MY PLACE DARINA SLOVAK	3	7 IS IT REALLY BE YOU KATY PERRY (SYNCHRONIZED)	
8	3	DING-A-LING LADY GAGA	21	8 WANNAS I LIKE A MAN MARK MULLEN (OPEN MICNEWS)	
9	11	2 LIVE PARTIES THE STYLERS (KATIE BELL/BILLIE JEAN)	22	9 MAGIC DRUG MARK MULLEN (OPEN MICNEWS)	
10	9	WELL, ALLRIGHT CECIL WALKINS/POWER	23	10 24/7 MARK MULLEN (OPEN MICNEWS)	
11	14	WILL YOU SHAWN MICHAELE (UNASHAMED)	24	11 SUPER HERO DALE FLETZER	
12	3	PUT YOUR HEART IN IT SHAWN MICHAELE (UNASHAMED)	25	12 NEAR ME JANNA CLARK	
13	7	SHOUT OUT LOUD JAMES ROBERTSON	17	13	

Bubbling Under lists the top 25 singles under No. 100. Source: Radio Airplay for charters.

OKÉH'S KEB' MO'

(Continued from page 10)

his music.

He came to the genre late. His early professional résumé included work in rock/R&B fidelity. John Collier, a 1990 R&B-influenced solo album for Casablanca, and a stint with the vocal group the Rose Brothers. However, his work as a guitarist in Monk Higgins' group and his later interest in the music of blues legend Robert Johnson (to whom he bears an uncanny physical resemblance) led Moore to focus on pop and blues sensibilities as Keb' Mo'.

Michael Capitan, 550 Music senior VP of A&R (U.S.), who signed Keb' Mo' to OKéh/Epic and oversees his career in his capacity today as an OKéh/Mo' act—notes, "Kevin makes blues friendly for real people. He has a pop knock, and I think partly that comes because Kevin didn't hear Rockabilly until he was 16. He has his first love of music. He grew out of a pop background. He took it to the blues, and he still has that pop sensitivity about him."

Keb' Mo's manager, John Boncimino, says, "MB Management in L.A., says, 'Kevin's the first to tell you he's not a bluesman ... What he's done is he's spanned the gap, like Bonnie Raitt, like Robert Johnson, and he's probably most comfortable up at home with the blues but is taking it a step further. I'm not quite sure that it's actually calculated that way as much as it is simply an extension of their expression."

Keb' Mo's manager says that he's uncertain about exactly who his audience is.

"The first time, I just asked God to bring me the people that would like to hear what I want to say," he says. "Nothing more than that. It's just like soul ... I think the beauty of it is not figuring it out and just figuring out who I am."

Certainly, Keb' Mo's has been neffed from a lengthy siege of touring that he placed in front of his nose blue audiences and often in front of enormous popular audiences.

Boncimino says the performer supported "Just Like You" with open-airing slots on tours by Joe Cocker, Santana, Jeff Beck, and Bonnie Raitt. He also worked as a solo set on Celine Dion's 1996 concert tour and on Tina Turner's 1997 trek through European soccer stadiums.

Keb' Mo's says, "The smallest gig we had was a 100-seat club in Nyack, N.Y. There were a hundred, 150 people, outside New York City. The biggest was probably Tina Turner in Europe and the Celine Dion shows ... I was in the presence of anywhere from 10,000 to 60,000 people. I've been on festivals, like Stuttgart, Germany, where there were 100,000 people."

And if he won nearly any of the contests he was now to, he says, "It doesn't matter if it's a matter of winning. If you're trying to win someone over, I think you get in trouble with that one, 'cause in a sense you kind of set yourself up for a failure. You've gotta kind of go into the situation with the ultimate optimism and focus, because in a sense you're going out there to win people over. The people who are connecting with what you're doing, whether it's three, one, or 300 out of that."

Boncimino says that Keb' Mo' also took his own hand—drummer Laval Belle, bassist Reggie McBride, and keyboardist Joellen Friedman—on the road to support the album with club shows, "focusing mainly on the markets where we're getting the most triple A radio action." —San Francisco,

Denver; Seattle; Minneapolis; L.A.; New York; Chicago; Nashville; Portland, Ore.; Austin, Texas; Philadelphia.

"That was our goal, and our agent, Gary Rock at Monterey International. Our strategy was, let's go to venues that are intimate for Kevin, where we can be assured there's going to be a strong turnout ... Most places we had total sellouts."

Appearances at Borders Books & Music stores in the 188-store Borders chain in Ann Arbor, Mich., says, "Just Like Me" is great, because it gets a lot of play. We're looking to release a follow-up album for July release by OKéh/Mo". John Fortz, who produced the first two albums, has been involved in the sessions. Veteran producer Chuck Transwell has also helmed one track, while Keb' Mo' and co-producer John Parker are also heading some sessions.

Assuming the musician's working hours are much the same as ex-Wiz (Not Wiz) vocalists Savie, Peet, Atkinson and Sir Harry Bowens and saxophonist Gerald Albridget instrumentation will include a full complement of horns and such fell instruments as the accordion and mandolin.

At exec Capitan says of the working band: "We're much the same as ex-Wiz (Not Wiz) vocalists Savie, Peet, Atkinson and Sir Harry Bowens and saxophonist Gerald Albridget instrumentation will include a full complement of horns and such fell instruments as the accordion and mandolin."

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Keb' Mo's says of the new record, "I don't even know what it is. There's a lot of blues on it, but there's a lot of stuff that's not blues ... I just go right from the hip, I go from the moment, and I know what the record is when I'm done with it. You'll probably catch a little beat. You gotta catch a little heat, you didn't really try to do nothing."

Supreme Court: C'Right Cases Deserve Jury Trials

WASHINGTON, D.C.—A Supreme Court ruling on copyright infringement is expected to make trials longer and more costly and could potentially decrease the size of awards granted to copyright owners.

The Music Publishers Association, that association of copyright owners that includes BMI, argued that a copyright infringement suit has a right to a jury trial (Billboard, April 1). For years, U.S. law has allowed copyright owners the option of seeking statutory damages—set by Congress at \$200-\$100,000 per violation—rather than going to a jury trial to shore actual damages. Under the new ruling, according to the association, copyright owners who are connecting with what you're doing, whether it's three, one, or 300 out of that."

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interested in the musician after hearing a Keb' Mo' set on the radio during a limo ride in New Orleans. Another well-known director, Steven Tyler, reportedly bought "Just Like Me," and excitedly called up Boncimino.

"I didn't know who he was," Boncimino recalls. "He was a fan. We started talking about his music. I said my favorite song was 'Every Morning,' and he asked me what the song was about. I said, 'It's an affirmation—I believe in God.' He had a really emotional reaction, and he said, 'Call me someday, and we'll work on something ... He called me back, we met, and he developed this episode around Kevin's music."

With "Just Like You" still maintaining its sales edge, and a theater tour opening for Rafti set to kick off April 19, the artist is looking to keep his momentum going. He has a follow-up album for July release by OKéh/Mo". John Fortz, who produced the first two albums, has been involved in the sessions. Veteran producer Chuck Transwell has also helmed one track, while Keb' Mo' and co-producer John Parker are also heading some sessions.

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The court ruled in the right for a jury trial in any type of copyright infringement lawsuit—including one for statutory damages—it clearly stated in the Seventh Amendment of the Constitution and dates back to English law.

Representatives from the Recording Industry Assn. of America and ASCAP declined to comment on the ruling. Frances Prentiss, president/CEO of BMI, says, "We respect the court's decision, and we have respect for the system. As for jury trials—we have often appeared in trials with juries."

Lower courts have made jury trials available to a jury trial in all age cases.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / INSTRUMENT & DISTRIBUTING LABEL / SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / INSTRUMENT & DISTRIBUTING LABEL / SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE	TITLE	PEAK POSITION	
108	88	75	BOYZ II MEN / MOTOWN RECORDS 101 98.95/98	EVOLUTION	1	106	129	129	VARIOUS ARTISTS / 101 98.95/98	IN THE BEGINNING... THERE WAS RAP	15	
109	92	92	VARIOUS ARTISTS / K2R 100.95/98 110 98.95/98	ULTIMATE DANCE PARTY 1998	38	108	128	128	JOE / 101 98.95/98	ALL THAT I AM	13	
110	82	5	THE 4-BO ANCELOTTI TRIBE 4545RECORDS 02 98.95/98	TIL MY CASKET DROPS	40	107	127	127	LEANN RIMES / Curb 71821 101 98.95/98	BLUE	3	
111	105	106	VARIOUS ARTISTS / ESPN PRESENTS: JOCK JAMES VOLUME 3	ESPN PRESENTS: JOCK JAMES VOLUME 3	23	105	126	126	MONO MUSIC 2550/MERCURY 02 98.95/98	FORMICA BLUES	137	
112	104	94	ZPAC / 101 98.95/98	R U STILL DOWN? (REMEMBER ME?)	2	104	125	125	DEANA CARTER A' / CAPITOL 73114 101 98.95/98	OH! I SWAG MY LEGS FOR THIS	66	
113	80	53	BON JOVI / COLUMBIA 6855 02 98.95/98	TIME OUT OF MIND	10	103	124	124	TONIC + POLYDOR 102024/MAR 01 98.95/98	LEMON PARADE	26	
114	124	111	FESTIVAL / HOLLYWOOD 102 98.95/98	ALL THE PAIN MONEY CAN BUY	111	102	123	123	JAGGED EDGE / 90 98.95/98/COLUMBIA 101 98.95/98	A JAGGED ERA	123	
115	100	80	JOE SATRIANI / UPL 4803 02 98.95/98	CRYSTAL PLANET	56	101	122	122	SUBLIME / COLUMBIA 40101 101 98.95/98	SECOND-HAND SMOKE	20	
116	97	62	SOUNDTRACK / UNIVERSAL 541510 110 98.95/98	BLUES BROTHERS 2000	12	100	121	121	SOUNDTRACK HITS THREE 4545/UNIVERSAL 101 98.95/98	CAUGHT UP	30	
117	105	79	BLINK 182 / CARDS 101 98.95/98	GUIDE RANCH	67	98	120	120	EDIE MARSICK 1651 101 98.95/98	MANY MOODS OF MOSES	164	
118	NEW		VARIOUS ARTISTS / 101 98.95/98	BUDDY HOLLY RECORDS 10TH ANNIVERSARY COMPLAINT -- DEADE OF GAME	119	105	115	115	5 SISTER HAZEL / UNIVERSAL 52001 02 98.95/98	SOMEWHERE MORE FAIR	47	
119	99	72	JOHN LENNON / PHILIPS 125015/EMI 02 98.95/98	LENNON LEGEND -- THE VERY BEST OF JOHN LENNON	68	104	114	114	THE CRYSTAL METHOD CITY OF ANGELS/BEST OF 3010/EMI 02 98.95/98	VEGAS	92	
120	113	182	JAY-Z / 101 98.95/98	IN MY LIFETIME, VOL. 1	3	103	113	113	ANOREA SOCIETY / Phillips 521323 101 98.95/98	VIAZZO ITALIANO	153	
121	108	98	E.B. KING / MCA 11711 02 98.95/98	OTUDES WILDS	73	102	112	112	SEVENDOUST 71 02 98.95/98	SEVENDOUST	1	
122	100	101	CECIE WHIRKAR / POWER 107.5 02 98.95/98	EVERLASTING LOVE	107	101	111	111	COLLIN RAYE / CTC 101 98.95/98/EMI 02 98.95/98	THE BEST OF COLLIN RAYE -- DIRECT HITS	33	
123	NEW		IRON MAIDEN / INT'L 02 98.95/98	VIRTUAL XI	124	100	110	110	VARIOUS ARTISTS / 7101 101 98.95/98	WOW! 1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52	
124	NEW		THREE 6 Mafia / HEATLEY 1844 02 98.95/98	CHPT. 2: WORLD DOMINATION	40	97	108	108	COLIN RAYE / CTC 101 98.95/98/EMI 02 98.95/98	PURE GIGO	63	
125	118	110	AMHI O'RIFRANCI / HIGHGROVE 02 98.95/98	LITTLE PLASTIC CASTLE	22	96	107	107	THE ROLLING STONES / VIVA! 4408403 01 98.95/98	BRIDGES TO BABYLON	3	
126	111	99	CLAW MARKER + GANT NASHVILLE THE LIVIN' DEAD (REMASTERED) 12 98.95/98	HUMOR HAS IT	32	95	106	106	METALLICA / ELEKTRA 615107557 101 98.95/98	LOAD	1	
127	127	28	CLAW MARKER + GANT NASHVILLE THE LIVIN' DEAD (REMASTERED) 12 98.95/98	RIDE	54	94	105	105	DAVE MATTHEWS BAND / SONY 841572 101 98.95/98	LIVE AT RED ROCKS B 15.95	15	
128	128	17	SOUNDTRACK / ROLLING STONE 120 98.95/98	JIMMY RAY	112	93	104	104	LILA McCANN / 40104 02 98.95/98	LILA	86	
129	112	131	JIMMY RAY / SPV 84158 101 98.95/98	SOUNDTRACK / COLUMBIA 101 98.95/98	MEIN IN BLACK -- THE ALBUM	1	92	103	103	LIL' KEKE / JAM 2001 101 98.95/98	COMMISSION	176
130	115	130	JOHN TESH / SPV 530804 101 98.95/98	GRAND PASSION	45	91	102	102	JOHN MICHAEL MONTGOMERY / ATLANTIC/INNOVATION 803000 02 98.95/98	GREATEST HITS	103	
131	115	20	GOOSE CHICKS / MONUMENT 551001 101 98.95/98	WIDE OPEN SPACES	115	90	101	101	GEORGE WINTON / WINDHAM HILL 11254 101 98.95/98	ALL THE SEASONS OF GEORGE WINTON -- PIANO SOLOS	178	
132	116	194	GOOFY'S PROPERTY FROM KURT FRANKLIN'S NAU NATION A' / 8000 02 98.95/98	GOOFY'S PROPERTY	3	89	100	100	VARIOUS ARTISTS / COAST 02 98.95/98	CLUB MIX '98	64	
133	123	73	FRODDY A' / 8000 02 98.95/98	THE FAT OF THE LAND	100	88	109	109	VARIOUS ARTISTS / MOTOWN 83049 101 98.95/98	ALL THAT MATTERS	1	
134	125	43	KETH WASHINGTON / SUBLIMATION 101 98.95/98	KY	125	87	108	108	VARIOUS ARTISTS / JAM 2001 101 98.95/98	WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165	
135	121	125	VARIOUS ARTISTS / HOW GREAT IS GOD -- THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	HOW GREAT IS GOD -- THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100	86	107	107	VARIOUS ARTISTS / MOTOWN 83049 101 98.95/98	MOTOWN 40 FOREVER	104	
136	121	125	VARIOUS ARTISTS / HOW GREAT IS GOD -- THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	LONG TIME SEE	86	85	106	106	VARIOUS ARTISTS / EMI 101 98.95/98	SPACE HEATER	387	
137	NEW		GOO LIVES UNDERWATER 1005 540017 101 98.95/98	LIFE IN THE SO-CALLED SPACE AGE	137	84	105	105	MASTER P / NO LIMIT 55075/PRIORITY 02 98.95/98	ICE CREAM MAN	25	
138	120	119	GOOZIE OSBURN & THE CIZZ / 47100 02 98.95/98	THE OZZMAN COMETH	13	83	104	104	MICHAEL BOLTON / SUNGLASS 02 98.95/98	BLURRING THE EDGES	2	
139	120	119	GOOZIE OSBURN & THE CIZZ / 47100 02 98.95/98	TRAMPOLINE	98	82	103	103	MEREDITH BROOKS + BAPTIST 30101 02 98.95/98	CONTACT FROM THE UNDERWORLD OF REBELLY	219	
140	137	116	JOHN MELLENCAMP / WEA 552740 110 98.95/98	THE BEST THAT I COULD DO 1978 - 1988	33	81	102	102	ROBBIE ROBERTSON / GARY 101 98.95/98	AMASTASIA	41	
141	143	139	JOHNNY LANG + HAM 503404 102 98.95/98	LIE TO ME	44	80	101	101	LEO ZEPPELIN + ATLANTIC 803000 02 98.95/98	BBC SESSIONS	12	
142	136	112	SOUNDTRACK A' / WARNER SOUTHLA 872010 110 98.95/98	SPACE JAM	2	79	100	100	VARIOUS ARTISTS / EMI 101 98.95/98	PURE MOOD	100	
143	122	103	ORU HILL + GLASS 52001 02 98.95/98	ORU HILL	23	78	99	99	MISSY "MISQEANOR" ELLIOTT / EASTWEST 80027/8003 02 98.95/98	SELENA	7	
144	NEW		— / LIMP BIZKIT / 90252000/EMI 02 98.95/98	THREE DOLL BILL Y'ALL	144	77	98	98	REVEREND HORTON HEAT / INTERSCOPE 101 98.95/98	LOVE SONGS	24	
145	146	141	GEORGE STRUT + MC NASHVILLE 1004 02 98.95/98	CARRYING YOUR LOVE WITH ME	1	76	97	97	TRU 13 / NO LIMIT 55049/PRIORITY 02 98.95/98	TRU 12 / DA GAME	8	
146	144	142	MARC COHN ATLANTIC 803000 02 98.95/98	BURNING THE OAZE	114	75	96	96	WYNONNE / COLUMBIA 3303000 02 98.95/98	THE OTHER SIDE	18	
147	131	121	JOHNNY LANG + HAM 503404 102 98.95/98	AEINNA	2	74	95	95	— / 4545 02 98.95/98	—	—	
148	130	124	SYNKE / EYE-FINE 5000 02 98.95/98	RAW SYLK	149	73	94	94	— / 4545 02 98.95/98	—	—	
149	NEW		INSANG CLOWN POSSE 803 520442 02 98.95/98	THE GREAT MILKENKO	93	72	93	93	— / 4545 02 98.95/98	—	—	
150	138	140	JOHNNY LANG + HAM 503404 102 98.95/98	AEINNA	2	71	92	92	— / 4545 02 98.95/98	—	—	
151	141	142	PRINCE / 55000 02 98.95/98	NOTHIN' BUT TALLIGHTS	108	70	91	91	— / 4545 02 98.95/98	—	—	
152	129	22	CLINT BLACK / RIAA/NBYLTD/T151000 02 98.95/98	NOTHIN' BUT TALLIGHTS	108	69	90	90	ELTON JOHN / CMC 11481 102 98.95/98	LOVE SONGS	24	
153	133	126	THE WALLFLOWERS / 90000 02 98.95/98	BRINGING DOWN THE HORSE	4	68	89	89	ELTON JOHN / CMC 11481 102 98.95/98	TRU 12 / DA GAME	8	
154	168	100	DAVE MATTHEWS BAND / CAA 10000 02 98.95/98	CRASH	2	67	88	88	TRU 13 / NO LIMIT 55049/PRIORITY 02 98.95/98	THE OTHER SIDE	18	

TOP 10 HOME A-Z LISTED BY AUTHORITY

VERVE'S JOHN SCOFIELD FINDS A NEW GROOVE

(Continued from page 8)

1963's "Hand Jive" and its follow-up, "Groove Elation." It was the acoustic chamber jazz of Scofield's aptly titled '66 Verve debut, "Quiet," that was the departure.

Prior to wrapping up his Blue Note years with "Groove Elation," Scofield recorded a string of music, searching albums for the right sound. His search seems to have led Bill Frisell, bassist Charlie Haden, and saxophonist Joe Lovano. His Blue Note tenure also included "I Can See Your House From Here," a short album with guitarist Pat Metheny that crowned Billboard's Top Jazz Albums chart in 1994.

Before he joined the Davis band that yielded the Columbia albums "Star People" and "We're Under Arrest," Scofield had recorded a promising batch of discs as a leader for the German ECM label from 1971-81; he later aligned with Gramavision to mix the fusion of times. Scofield has also guested in lineups as diverse as Marc Johnson's ECM supergroup Bass Desires and Jon Hendricks' band for "So Near, So Far (Meetings For Miles)" on Verve.

To support "A Go Go," Scofield will be performing at the New York premiere, a gig in Hong Kong and a round of European festivals to an extensive tour of major cities and college towns in North America. MMW won't be coming with him, though, as the trio has a tour of its own under way on behalf of its Blue Note debut, the big-hit-in-the-making "Combustion" (due June 16).

JOHNNY CASH AD STIRS IT UP

(Continued from page 89)

country radio for not playing something they weren't sent is hypocritical.

The fact that a single isn't "worked," of course, doesn't preclude stations from picking up on it at their own. While working on the new issue by Billboard's subscription Top 40, Music Monitor found most mainstream top 40 programmers unwilling to deviate from major-label priority singles, one-third said they would indeed go out on a limb for songs they believe is—a percentage likely skewed on the country side.

Still, Daniels believes that's not enough. "Consultants have moved in and taken over [playlists]," he says. "When they deregulated and all the corporate types moved in, they'd play 84

Scofield's touring group consists of longtime drummer Bill Stewart, organ grinder Larry Goldings, and bassist James Genus.

Scofield's shows are booked by the Boston-based Tex Kurland Agency. He's managed by his wife, Susie, and his songs are produced by Scoway Music. The tour begins with a sold-out showing of the "A Go Go" tour kick-off Thursday (9) in Paris. The North American trek begins with a May 15-17 stand at the Iridium in New York.

Scofield traveled to Europe for a round of promotional efforts in February, and he will be making in-store and on-air appearances throughout his tour, particularly in Italy, where he has a following. "It's been a great year for us," says Verve VP of international marketing David McDonagh. The label served a four-track CD sampler from "A Go Go" to European retail and media, as well as an edit of the title track to jazz radio.

In the U.S. the Verve plans to capitalize on MMW's fervent following. "A Go Go" is a priority with the PolyGram Classics & Jazz alternative network, which has a strong Verve repetoire, says Nate Heyer, VP of Verve (U.S.). Also, the label hired the New York outfit Don't Think Twice to distribute "A Go Go" cassette samplers at the April 2-3 Nassau Coliseum concerts of the superstar jam band Phish, whose members have helped turn their fans on to MMW. And the Trigay trio is

servicing 12-inch remixes of the "A Go Go" track by Attics Blues and John Doe to clubs and radio mix shows. Verve plans a promotional program for "A Go Go" with the Coalition of Independent Music Stores (CIMS), and the label will be taking advantage of the Internet. Scofield will be featuring on N.W.A.'s Central Station's "Rock With It" Web site April 1, and the sister Web site www.johnscofield.com and www.ervewintermusic.com will feature sound samples from the album and exclusive photos from the recording sessions. Those Web sites will be linked to MMW's highly frequented site.

In Austin, Texas, where MMW has built a stable following through repeat visits, "A Go Go" is expected to break beyond the jazz press. "It's not MMW who have done so much to expand the audience for instrumental music here," says Shelly Hayes McCauley, manager of CIMS participant Waterloo Records. "The combination of the two, though, should make this record blow right out the door."

A fan of not only MMW but also Rage Against the Machine, Scofield is among the first to appreciate the strides made by a new generation. "I think the explosion in alternative rock helped open people up to all sorts of alternative forms, particularly in the groove-oriented area," he says. "In my case, I have to thank my 16-year-old daughter—she's opened my eyes to it."

hours of white noise if they thought they could get ratings. That's a shame, because country was the last foothold of anything honest about music, about people who really cared about the music. I think that's what got me into it. I gets the blues for all of the country country consultant Craig Scott. "At what point do you stop honoring the past? My experience has been that [country listeners], whatever their age, prefer music from the '60s over the '80s. They mix songs from the '80s but that doesn't mean they prefer them."

"It's unfortunate that country artists no longer are at the level of musicianship they were in the '60s," says Scott, "but it's a good sign that some of the artists who were popular from the '50s through the '90s would have a hard time with radio stations who don't play their music in the mid-'90s. At the same time, though, the audience has changed. They have different tastes; they're into Garth Brooks and George Strait. I think it's good for people like that. It's a different world."

Mosby notes that much of the music from those past eras simply doesn't fit the desired sound of today's modern country. "When you start to play these harder twang country records [from the past], you really start losing the opportunity to get the mass audience," he says. Kyle Connell, PD of country oldies KIX 101.1 in Fort Worth, agrees by theorized in any way. I understand how some of the artists who were popular from the '50s through the '90s would have a hard time with radio stations who don't play their music in the mid-'90s. At the same time, though, the audience has changed. They have different tastes; they're into Garth Brooks and George Strait. I think it's good for people like that. It's a different world."

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"I don't think it's wrong for stations to exclude old records if it's inappropriate for their market," he says.

And most of all, says WSLX Nashville PD Dave Kelly, whether a song gets played "depends on whether or not it sells [well]."

Assistance in preparing this story was provided by Deborah Evans Price and Phyllis Stark, managing editor of *Country Airplay Monitor*.

country station, I would like to include all of my listenership in what I played, not just concentrate on 18-34."

Country radio's reaction, meanwhile, ranges from amazement to ticked off. "First of all, I'm a fan of the show," starts one thinking stock. "It was like, 'What kind of a message is this sending?'" says contemporary country WTVK-FM Knoxville, Tenn., music director Chuck Huff. "Are we going to start seeing all of our veteran country artists starting to assault country radio because we're not playing their records?"

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BETWEEN THE BULLETS



by Geoff Mayfield

0 SCARS CHARTS: As I am one of these rare Los Angeles cats who did not see the Oscar telecast, can someone tell me if, by chance, "Titanic" happened to be mentioned during the program? Actually, the answer to that question is quite evident when one notices that the movie's soundtrack and the Celine Dion album that also houses the film's closing title theme are the only titles in last issue's top 20 that show any gain over the previous week.

"Titanic" grows by 21,000 units, large enough for The Billboard 200's Greatest Gainer card, the sixth time the album has won that award. This is also the 11th straight week that "Titanic" has surpassed 400,000 copies (this time with a sum of 476,000) and its 12th week at No. 1, the longest streak the chart has seen since the record set by Whitney Houston's "The Bodyguard" peaked 12 weeks ago from Dec. 1992 through Mar. 6, 1993.

Dion, who performed the "Titanic" signature song "My Heart Will Go On" at the Oscars, sees her own album score a 17,000-unit gain, a 8.5% improvement over the prior week (216,000 units).

The Oscars program also draws the percentage-based Pacesetter award to the soundtrack to "The Full Monty" (169-99, an 89% gain) and bolsters sales for *Trisha Yearwood's* "Songbook: A Collection Of Hits" (65-84). The Billboard 200, with an 18% gain, good for the Greatest Gainer on Top Country Albums, the "Good Will Hunting" soundtrack (146-91, a 65% increase) and *Al Green's* "I'm Still Standing" (166-106, a 16% gain); Tim McGraw and Bolton delivered, respectively, the songs from *Con Air* and *Hercules*, which are included on their albums, while Elliott Smith performed "Good Will Hunting's" "Miss Miser."

It is particularly easy to spot the Oscar-sparked gains, because album sales are down from the preceding week (see *Market Watch*, page 110).

N NEW KIDS IN TOWN: At the start of each new year, new and developing acts have a chance to make hay on the charts. The passing of the holiday selling season has made familiar headline names leave lanes open for less-known acts, a shift that allows the likes of *Music Playground* (No. 21) and *Creed* (No. 24) to attain higher rankings than could have been reached or even hoped for during the Christmas crunch.

This issue's charts sport a particularly healthy crop of developing artists, including the Hot Shot debut, Wu-Tang Clan-affiliated Cappadonna, who debuts at No. 3 with 132,000 units; RCA's "N.Y. No. 82," which performed at the National Association of Recording Merchandisers Convention, followed closely by Patti Labelle, which at one time backed up R.E. M. (No. 83), both start with first-week sales of approximately 14,000 units. Also making the Heatseekers chart with bows in the top of the Billboard 200 are Playa (No. 86, 14,000 units) and Propellerheads (No. 100, 12,000 units).

Seminole debut at No. 1 on Heatseekers and at No. 166 on The Billboard 200 with a sum just shy of Propellerheads'; God Lives Underwater is No. 6 on Heatseekers and No. 137 on the big chart with about 9,000 units. Further, a diverse array of up-and-comers score Billboard 200 bulletins: Wyeler Jean (46-41), Next (68-61), the *Dee Mementia* (79-61), Cherry Poppl'r Daddies (91-67), Fastball (134-115), Limp Bizkit (285-144), and Beehive Man (179-164).

R RESPECT: While the above-mentioned young whippersnappers make hay, a very familiar artist stands taller than she has in years. Aretha Franklin, who was belli of the ball at the Grammys in February, earning standing ovations for both her turn with the Blues Brothers and her pinch-standing for Luciano Pavarotti, debuts at No. 39, her highest rank since 1985, when "Who's Zoomin' Who?" climbed to No. 13.

She has released two albums since The Billboard 200 added Soundcheck in May 1991: "What You See Is What You Sweet" peaked at No. 153 in '91, while "One More Hit (1969-94)" peaked at No. 86 in '93.

The album's original label has now pressed the title track, "A Rose Is Still A Rose," which has been building at radio since the Feb. 14 issue, this song, bags 14-12 on Hot R&B Airplay.

T TS THE WORD, AGAIN: Even before the movie's 20th-anniversary release hit theater screens, the soundtrack to "Grease" returned last issue to No. 1 on Top Pop Catalog Albums, ending a 12-week run by Metallica's self-titled 1991 set. This issue, "Grease" extends its lead, and how. It receives another 10,000 units, but this is not its end, it's merely the beginning of a sales run of 325,000 units. If it continues for The Billboard 200's next week, sum of 325,000 units would place it at No. 86. In addition to the fanfare of its theatrical reissue, distributing label A&M credits a sales campaign at the Camelot Music chain and the value-added offering of a phone card at Best Buy stores.

Of the 24 soundtracks that have appeared on Top Pop Catalog Albums since the chart's May 1991 debut, "Grease" is the only one to reach No. 1. It has spent 34 weeks the position since "The Grease Meg-Mix," first conceived by New Orleans station KHOM (now KUMX), became a surprise

hit. Meanwhile, the de-throned Metallica sees four titles post gains on the catalog list (Nos. 2, 7, 13, and 21) to accompany the bullet that "Loud" scores at No. 173 on The Billboard 200, the fruits of a live repeat, show the veteran rock band performed March 21 on MTV (repeating the following day) and radio play of "Fuel," which bulletts 19-18 on Mainstream Rock Tracks.

HOMEFRONT

Billboard Music Group
An UPDATE ON BMG EVENTS & HAPPENINGS

Top Execs In Lineup For Asian Music Conference

The agenda for the Asian Music Conference (AMC) is taking final shape, and two of Asia's most accomplished music executives have signed on for prominent roles. The event is being organized by Billboard and MTV Networks Asia, and takes place May 17-18 at the Regent Hotel, Hong Kong.

PolyGram Far East president Norman Cheng and Avex Inc. chairman Tom Yoda are among industry leaders taking part at the AMC. Under Cheng, who is based in Hong Kong, PolyGram has been market leader in the region for more than 10 years. He was appointed to his current post in 1992, when his responsibilities were expanded to include the multinational's Japanese operations. Cheng will deliver an AMC keynote address May 18.

Hong Kong-based Yoda has made Avex one of the most successful independent music companies ever in Japan, pioneering trends in dance music and developing a number of multimillion-selling artists such as Namie Amuro, globe, and Every Little Thing. He will take part in the first AMC panel, "The 900-Pound Gorilla," discussing the effect of Asia's economic difficulties on the music markets there.

PERSONNEL DIRECTIONS

Irwin Kornfeld has been named VP of the Billboard Music Group and associate publisher of Billboard magazine by Howard Lander, president and publisher of the Group. In this new position, Kornfeld will be responsible for worldwide advertising sales of both Billboard and Musician magazines.

Before joining Billboard, Kornfeld was director of business de-



velopment at Meredith Custom Publishing. He also held senior level sales management positions at Playboy, Forbes, and Business Week, where he won a McGraw Hill Chairman's award. In 1998 he was named Media Decisions magazine's "Most Creative Negotiator."

Kornfeld will be based in Billboard's New York office and report directly to Lander.

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's 5th Annual Dance Music Summit
Circa 1998, Las Vegas, Nev.
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tropicana, Las Vegas, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
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Also on the conference agenda is a session focusing on the business of artist development in Asia, titled "Today's Talent And The Two-Minute Career (That Long?); a panel examining how new technologies will impact the marketing and consumption of music—and who will have control—in the next century, titled "Re-Inventing The Future"; and the latest analysis of piracy problems and solutions in Asia, titled "Anticipating What Have You Done For Us Lately?"

Other speakers and panels will be confirmed in the coming weeks.

Registration inquiries should be directed to Melissa Leung, Hamilton's, 18/F Wilson House, 19-27 Wyndham Street, Central, Hong Kong; telephone 852-2846-3184, fax 852-2846-3186. The registration fee is \$200. A special AMC room rate is available at the Regent Hotel.

For additional information, contact Laxmi Hariharan at MTV Networks Asia in Singapore; telephone 65-429-7195, fax 65-221-6016; Gayle Lashier at Billboard New York, telephone 212-536-5225, fax 212-536-1400; or Linda Nash at Billboard London, telephone 171-322-6688, fax 171-321-2514/2516.

Aretha Blooms Anew On The Chart

THE WEEK SHE MADE her first appearance on the Billboard album chart, Aretha Franklin was in very good company. Other artists with albums debuting the week of May 17, 1992, included Diana Washington, Peggy Lee, Nancy Wilson, Bobby Darin, Billie Eckstine, and Chuckie & Dee Dee Sharp. Franklin entered the chart at No. 116 with "The Insider, The Moving, The Swinging Aretha Franklin."

This time, Franklin is well in good—but very different—company. She joins Cappadonna, Propellerheads, Semisonic, Journey, Iron Maiden, and others as she debuts at No. 30 with "A Rose In Still A Rose" (Arista), her 40th album to chart and her first of all-new material since "What You See Is What You Get" in the summer of 1991.

From a 25-year career, the smooth chart siren puts her in seventh place among artists with the longest chart spans on the Billboard album chart during the rock era. The only artists with longer spans are Frank Sinatra (40 years and six months), Elvis Presley (40 years and five months), Tony Bennett (40 years and one month), Johnny Mathis (39 years and eight months), Johnny Cash (37 years and 11 months), and Glenn Miller (30 years and 3 months).

THEIR OWN WAY: Elsewhere on The Billboard 200, an album that is a complete remake of another album debuts at No. 101, "Legacy: A Tribute To Fleetwood Mac's Rumours" (Lava/Atlantic) includes covers like "Dreams" by the Corrs and "Don't Stop" by Elton John. The original "Rumours" spent 31 weeks on top of the chart. This is not the first time to be a complete remake of an earlier record. In January 1996, "Tapestry Revisited—A Tribute To Carole King," also on Lava, peaked at No. 83. And last year, the band the Mc's had a hit with their own version of the Beatles' "Abbey Road." Named after the street where the Stax studios were located, "Mc's Legacy" would have entered the chart at No. 1, and "Memory, Power & Respect" by the Los (Bad Boy) just missed the top 40 at No. 41.

"Arena" peaked at No. 107. The Fleetwood Mac tribute could soon be joined by another update of an entire album. Elbow is poised to release a new version of the "Grease" soundtrack featuring Lori Christie, Lesley Gore, and Duran Duran.

Meanwhile, Fleetwood Mac continues on The Billboard 200 with its latest, "The Dance," down six places to No. 36.

FOUR PLAY: Apparently there really is no limit to the number of singles Master P can amass on the Hot 100. Thanks to the debut of "I Got The Hook Up" (No Limit Priority) at No. 57, the rapper now has four titles on the chart. The highest-ranked is "Let's Ride" by Montell Jordan featuring Master P & Salt-N-Pepa. Shocker! Jam, last week's No. 6, in its sixth chart week, the single is poised to become Jordan's second top chart-topper by taking over the No. 1 spot from K-Ci & Jojo's "All My Life" (MCAT).

SEX IS UP AND DOWN: If the members of Marcy Playground are upset that "Sex And Candy" (Capitol) failed from No. 1 on Modern Rock Tracks after 15 weeks, they should be relieved that the single finally debuts on the Hot 100 at a lofty No. 13. "Sex" is No. 9 in its 22nd week on Hot 100 Airplay and bows at No. 23 on Hot 100 Singles Sales. On the Modern Rock chart, "Sex" is replaced by one of my favorite tracks of the year, Fastball's "The Way" (Hollywood).

SATIONARY: J.T. Temple of St. Ann, Mo., notes that on the Hot 100 for the week ending April 4, not one single moved in or out of the top 40, for the first time in history. Temple points out that if there hadn't been street-date violations the week before on K-Ci & Jojo's "All My Life," Temple would have entered the chart at No. 1, and "Memory, Power & Respect" by the Los (Bad Boy) just missed the top 40 at No. 41.

CHART BEAT



by Fred Broussard

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 4/18/98

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT			
1997	1998	1997	1998		
TOTAL	177,914,000	189,832,000 (UP 6.7%)	CD	112,145,000	127,366,000 (UP 13.6%)
ALBUMS	147,867,000	158,843,000 (UP 7.6%)	CASSETTE	35,222,000	31,118,000 (DN 11.7%)
SINGLES	30,227,000	30,989,000 (UP 2.5%)	OTHER	320,000	359,000 (UP 12.2%)
OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK			
14,068,000		11,340,000			
LAST WEEK	15,004,000	12,123,000	LAST WEEK		
CHANGE	DOWN 6.2%	CHANGE	DOWN 6.5%		
THIS WEEK 1997		THIS WEEK 1997			
15,613,000		12,770,000			
CHANGE	DOWN 9.9%	CHANGE	DOWN 11.2%		
SINGLES SALES THIS WEEK		THIS WEEK 1997			
2,728,000		2,843,000			
LAST WEEK	2,881,000	CHANGE	DOWN 5.3%		
CHANGE	DOWN 4%	THIS WEEK	DOWN 4%		
DISTRIBUTORS' MARKET SHARE (3/28/98-3/30/98)		DISTRIBUTORS' MARKET SHARE (3/28/98-3/30/98)			
WEA	19.3%	SONY	18.6%		
INDIES	15.5%	EMI	13.2%		
EMI	12.2%	PGO	11.1%		
PGO	10.1%	BMG	10.1%		
UNIVERSAL	10.4%	UNIVERSAL	10.4%		
TOTAL ALBUMS	19.0%	20.8%	12.6%		
CURRENT ALBUMS	19.0%	20.8%	14.4%		
TOTAL SINGLES	14.7%	20.0%	9.0%		
SONG SPOTLIGHT					

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